IN THIS ISSUE: **THE MYSTIC REALM (Chapter VI) ..... By Oscar H. Hawley**

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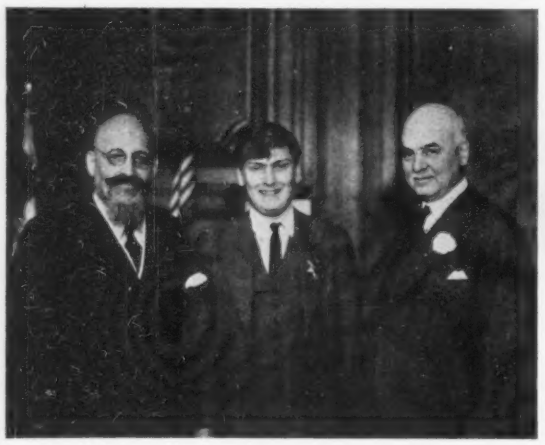
ERNESTINE SCHUMANN-HEINK
cuts the cake at a party given in honor of her seventy-second birthday. Seated left to right are seen: Mrs. George Engles, Mrs. Walter Schumann-Heink, Mrs. Alexander Haas, Mrs. Julius Singer. Standing: Alexander Haas, George Engles, Jacques Romano, Julius Singer and Walter Schumann-Heink.

NINON VALLIN.
French soprano, in the garden of her chateau, La Sauvagère, which dates back to the early sixteenth century. (Arlaud photo.)

GRETE STUECKGOLD and MEMBERS OF SIGMA ALPHA IOTA.
Mme. Stueckgold was made an honorary member of the fraternity during the Ann Arbor May Festival. The initiation took place at the home of Mrs. George W. Patterson. In the photograph, left to right are: Mary Elizabeth Dunn, Jean Hoover, Mary Ann MacDowell, Sally Place, Charlotte Whitman, Elizabeth Bell, Mme. Stueckgold, Helen Clark, Leah Margaret Lichtenwalter, Margaret Hawley, Winifred Arthur, Margaret Burke, and Rose Bampton, also a soloist at the festival.

GRADUATING CLASS OF THE CLEVELAND INSTITUTE OF MUSIC.
Standing, Lawrence Stevens, Lionel Nowak; seated, Homer Schmitt, Ethel de Gomez, Mary Williams, Emanuel Rosenberg. Two members of the class, Elaine Canalos and Sylvia Davis, were absent when the picture was taken.

ELEANOR SPENCER and M. BITSCHURIN
in Prague on the occasion of Miss Spencer's appearance as piano soloist with the Prague Philharmonic Orchestra, Nikolai Malko conducting.



ALFRED HERTZ, YEHUDI MENUHIN and MAYOR ROSSI
of San Francisco, after Yehudi's twenty-fourth and final appearance this season in America. The young violinist received the title of "Honorary Member of the Police Force of San Francisco" from Mayor Rossi.

THEODORE CELLA
conducted his Through the Pyrenees at the Boston Symphony "Pops" on June 20 and directed a performance of his Trans-Atlantic Liner with the New York Civic Orchestra on June 24 at the Brooklyn (N. Y.) Museum. G. A. Baldini is director of musical activities.

LOUISE ST. JOHN WESTERVELT,
Chicago voice teacher and coach, will instruct throughout the summer months both at Columbia School of Music in Chicago and at the National College of Education in Evanston, Ill. Miss Westervelt will conduct private lessons and class work in voice, as well as courses in teaching material and choral direction.

HARRY KAUFMAN
will be heard in George Gershwin's concerto in F with the Philadelphia Orchestra, Alexander Smallens, conductor, on July 8 at the Dell concerts in Philadelphia. The concert is to be broadcast. Early in August Mr. Kaufman will be heard in this same concerto under Nikolai Sokoloff in Weston, Conn.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Chicago Symphony Season Fully Assured for 1933-34

Philharmonic Orchestra Plans Come-Back—Richard Czerwonky Appointed Conductor—New Work by Florence Price Played at Century of Progress Series—Karl Krueger Conducts Symphony, Marion Claire the Soloist

By RENE DEVRIES

CHICAGO.—The financial problems of the Chicago Symphony Orchestra have been solved and another season of concerts is assured. Added to this announcement is the promise of the Orchestral Association that for the 1933-34 season lower season ticket prices will prevail. Under the direction of Dr. Frederick Stock a series of twenty-eight successive Thursday-Friday concerts will be given beginning October 5, and twelve Tuesday afternoon concerts starting October 10.

REBIRTH OF CHICAGO PHILHARMONIC ORCHESTRA

A movement to give rebirth to the Chicago Philharmonic Orchestra has been launched and has reached the point of maturity where plans for a season of concerts have become definite. At a luncheon given by Charles C. Cukor, manager of the Chicago Philharmonic Orchestra Association to members of the diplomatic corps and representatives of musical papers at the Sherman Hotel on June 20, it was learned that Richard Czerwonky will conduct the orchestra in a series of concerts beginning on July 6, at the Auditorium Theatre and that twelve concerts will be given during the fall and winter season. It was also announced that a series of symphony concerts with soloists are to be given free of charge by the Chicago Philharmonic Orchestra at the Art Institute once a week throughout the summer months.

Mr. Cukor explained that he has the moral backing of the Friends of Music and of the various consuls residing in Chicago. Music of all nations will be programmed and already foreign nations have placed in the hands of Mr. Cukor their musical programs for their "day" at the Century of Progress exposition.

CENTURY OF PROGRESS SERIES

The series of concerts given at the Auditorium by the Chicago Symphony Orchestra under the auspices of the Chicago Friends of Music have so far been well attended and though the series will come to an end after next week, it is said that all the money collected for the purpose of those concerts will not have been spent at the close of the fourth week. It is also stated that a reserve fund will be held by the Chicago Friends of Music for other projects.

At the concert of June 15, the main features were the first hearing of a symphony in A minor by Florence Price and the appearance of Roland Hayes as soloist. The colored tenor sang for the first time here the aria, Le repos de la Sainte Famille by Berlioz, in which he disclosed fine art. He also sang Onaway, Awake Beloved from Coleridge-Taylor's Hiawatha and two negro spirituals.

The symphony in A minor by Florence Price, a colored resident composer, made a big hit with the audience. The orchestra, under Dr. Stock, also performed Powell's In Old Virginia overture and Bamboula by Coleridge-Taylor. John Alden Carpenter's concertino for piano and orchestra, with Margaret Bonds as soloist, also had a performance.

On June 16, the program consisted of Le Carnival Romain by Berlioz and Franck's D minor symphony, both directed by Dr. Stock. After the intermission the ballet, Chopiniana, as arranged by Laurent Novikoff and danced by his ensemble was given in a manner that left much to be desired even though the orchestra conducted by Isaac Van Grove performed its task *con amore*. The ballet redeemed itself completely in the first Chicago performance of William Grant Still's La Guiablesse, a ballet of merit, gloriously staged and superbly performed by Ruth Page and a group of colored dancers. Miss Page achieved outstanding success.

On June 17, the Pop Concert was directed by Eric DeLamarter, who, from now on will preside at most of these concerts. He made this concert popular in every respect.

At Murphy Memorial Hall, on June 19, the Chicago Conservatory commencement concert and exercises were given. The program was opened with the Merry Wives of Windsor overture by Nicolai, played by the Chicago Conservatory Symphony orchestra under the direction of Richard Czerwonky. Harold Newton followed with the andante movement of the Mendelssohn E minor violin concerto. Emily Fleck displayed a well trained soprano voice in an aria from Der Freischutz. Russell Hayton, organist, gave a good account of one movement of the first symphony by Guilmant. George Swigart, Estelle Swigart and Edgar Swanson played with fine effect the F sharp minor trio by Edgar Swanson. The first movement of the Rubinstein D minor concerto was admirably played by Harold Bosch, pianist. Ernest Eckerman, baritone, showed himself a singer of ability in the Vision Fugitive aria from Massenet's Herodiade. The orchestra also played Massenet's Scenes Alsaciennes and Halverson's Einzugsmarsch der Bojaren. Director Edgar Nelson delivered a most encouraging address to the graduates and to musicians in particular.

The Chicago Conservatory, so well managed by Loro Gooch, its president, has taken its place among Chicago's important music schools and despite handicap continues along sane and conscientious lines to build a firm reputation as a musical institution of standing. The work of the students on this occasion was further evidence of the excellent training received under the teachers of its faculty.

AMERICAN CONSERVATORY COMMENCEMENT

A program of unusual merit was presented by artist students and the orchestra of the American Conservatory of Music at its forty-seventh annual commencement concert at

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B. B. C. Aids Hallé Orchestra

LONDON.—The long standing feud between the British Broadcasting Corporation and the famous Hallé Orchestra of Manchester has been resolved. A cooperative arrangement between the two organizations provides for the broadcasting of some of the orchestra's concerts and the augmentation of the orchestra, when required, by players of the B. B. C.'s northern studios, most of whom were former members of the Hallé. This compromise assures to the North of England its own orchestra by radio support, and also restores to it the forces which, it was complained by Sir Hamilton Harty, its former conductor, were lured away by the B. B. C. The Hallé Orchestra is being conducted by guests, principally John Barbirolli. C. S.

Lehmann Not to Sing In Strauss Premiere

BERLIN.—Lotte Lehmann, who was to have sung the leading role in the Dresden première of Richard Strauss' opera, Arabella, declares that the Austro-German border troubles make it impossible for her to keep her engagement. Incidentally, the première, which takes place on July 1, will be broadcast throughout Germany and relayed for England by the B. B. C. P.

Critics and Composers Debate At Florence Music Festival

Congress Features Discussions on Opera—Speakers Uphold Internationalism in Art—Roger Sessions Heard as American Spokesman

By RAYMOND HALL

FLORENCE.—With the last open-air performances in Boboli and Santa Croce, and the bel canto tourney due at the Politeama, the Florentine Musical May is drawing to a close, leaving its large cosmopolitan audiences well satisfied. All in all, this first "Maggio" may be rated a conspicuous success, also for the magnitude of an undertaking new to Italy. Its virtues have far outweighed its defects and it has been a courageous step forward. For the achievement in itself, and no less for the institution thus established, thanks are due to Il Duce, its sponsor; to Carlo Delcroix, its animating spirit, and to their zealous collaborators—Giuseppe Della Gherardesca, Simone di San Clemente, Ugo Ojetti, Guido Gatti and many others.

The festival's most substantial section—the music congress—comprised good, bad and indifferent items. To be sure, one does not expect miracles from such assemblies. But there might have been a few less yawns. The committee's careful planning to avoid a learned scientific conference and chairman Ojetti's tactful efforts to cut short the prolix addresses did not entirely obviate boredom and futility. Too many of the papers were pretentious academic dissertations, more suitable for technical reviews than for the basis of a practical debate. Others were too obvious and almost all over-lengthy; in some cases they were monotonously or indistinctly read; while the five languages used (Italian, French, German, and, more rarely, English and Spanish) proved, in their inadequate translations, a further handicap to the non-polyglots. Only a few proved really stimulating.

CONTROVERSIES ONLY LUKEWARM

The ensuing discussions—a prime object of the conference—were not as prolific as was anticipated from the presence of so many eminent composers and critics. In fact, the composers kept aloof and limited themselves to listening with more or less good humor—one is at a loss to say whether through a natural reticence and aversion to mounting the platform, or through a deep-rooted disdain for their arch-enemy, the critic. Malipiero in fact remarked: *"La pace con i critici? Mai!* (Peace with the critics? Never!)"

The fact that the printed reports were not distributed well in advance of the conference, so as to permit the careful preparation of rebuttals, was another obstacle to a systematic discussion, especially where the language proved a handicap. The time of the seven sessions was almost wholly taken up with the bare reading of the thirty odd papers (or screen demonstrations) in rapid succession, with few breathing spells in between, and much less a broad and thorough debate. The result was to leave the problems in a confused or indefinite state in many minds. Since the questions on the Florentine slate could not be summarily exhausted, one thinks it would have been better to limit the field and treat the restricted area more fully, thus permitting discussions less superficial and rambling, even without the meaningless votes and resolutions properly taboo.

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"License" Law Rouses Monster Protest

Representatives of Many New York Musical Groups Meet in Steinway Hall to Oppose Proposed Teachers' Tax Measure—Resolution Adopted and Letter Addressed to Mayor O'Brien —Defense Committee Appointed

Forty representatives of organizations whose membership includes almost every music teacher in New York City met at Steinway Hall on June 23. The meeting was in protest against the proposed tax against music teachers and schools whereby the city hoped to derive $250,000 a year revenue. C. M. Tremaine, director of the National Bureau for the Advancement of Music, presided. A resolution, unanimously adopted, was drawn up as follows:

"Whereas it is proposed that a tax be levied on music schools and music teachers as a means of raising revenue for the city government, and

"Whereas a scheme of licensing the teachers by a board appointed by city officials is connected with the plan,

"Therefore be it resolved that this meeting, representing the music teaching organizations of the city and those in sympathy with them, expresses its strong conviction that such a measure, by taxing education, is diametrically opposed to American principles, which are to support education from the public funds rather than to penalize it;

"That any scheme of licensing private teachers of music is dangerous from the public interest point of view and is not feasible, the same having been defeated when previously attempted in 1922;

"That a tax on the music teaching profession, already suffering severely under the depression and other circumstances, would be a cruel hardship and would raise little if any revenue above the cost of collection; and

"That we organize a defense committee composed of representatives of the city's musical organizations to protest against any such tax and to oppose vigorously any effort to enact it."

EMERGENCY FUND ISSUES PROTEST

The office of the Musicians Emergency Fund, Inc. (Walter Damrosch, president), issued the following statement:

"Almost the entire musical profession of New York is at present on the brink of ruin. They were the first to feel the depression and they will be among the last to recover from it. The Musicians Emergency Fund, Inc., is helping several thousand of those in extreme need and must continue to do so for a long time to come. It would be the height of cruel irony to tax the musical profession at this time.

"It would be easy for our city authorities to find out from this organization that nearly half the music teachers in the metropolitan area of New York have already made application to us. We also have the knowledge of the precarious income of many more,

(*Continued on page* 10)

Boston Esplanade Concerts Arranged for Fifth Summer

Orchestra Again Conducted by Arthur Fiedler—Pop Concerts Close —Henry Hadley Composition Given Première

By MOSES SMITH

BOSTON—Boston's summer series of Esplanade Concerts, founded and conducted for the past four years by Arthur Fiedler, will be resumed this summer despite some recent uncertainty due to prevailing economic conditions. These programs, played on the bank of the Charles by a group of fifty Boston Symphony Orchestra players under Mr. Fiedler, have been remarkably successful from their inception in attracting huge crowds. The concerts are free, with merely a nominal charge for seats. And the weather, which is so often a kill-joy at outdoor events, has in this case been exceedingly kind, with only a single program entirely washed out each season.

Present plans, which had not yet been released to the local press when this was written, call for three weeks of concerts; a concert will be given each night except Saturday. A possible fourth week and the exact opening date have not yet been determined. Mr. Fiedler plans to increase the "weight" of the programs this season, playing occasionally entire symphonies to crowds that touch the 20,000 mark.

CLOSING PROGRAMS AT POPS

Meanwhile Mr. Fiedler and his Symphony Hall Pops orchestra are completing their final week of programs, the closing night being tonight (July 1). The attendance has kept up well, so that when the figures for this season are compiled they will be found to be close to the top of recent years. Clever program-making is largely responsible—audiences have been attracted to numerous special nights, such as request programs, gypsy and Russian programs.

The Hungarian Gypsy Night, June 23, included among other things the Hungarian Fantasy of Liszt, in which the soloist was Jesús María Sanromá. So rousing was the reception given by the audience to the brilliant pianist as well as to Mr. Fiedler, the conductor, that it is likely this work, with Mr. Sanroma as soloist, will replace as

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THE MYSTIC REALM

Chapter VI, Raison d'Être

(Eighth Installment)

By OSCAR HATCH HAWLEY

THE major orchestras have been organized, almost without exception, for social purposes. The idea that music is a worthy thing and needs financial support in order that the masses may find solace for their souls through "the sweet concord of sound," has had no place in the organization of these fine bands. Wealthy people who have had social ambitions, who have wanted to pose as patrons of the arts, who have desired to be known as members of the intelligentsia; they are and always have been the supporters of the orchestras as they are and have been the supporters of every other form of art since the beginning of recorded history, whether it be painting, poetry, sculpture or tattooing. They have often no particular interest in music *per se*. Their interest is in being seen at the concerts, conversing on terms of familiarity with fledgling composers, congratulating the conductor and the concertmaster, thanking the soloist for a very "wonderful performance," or an "inspired reading."

The foregoing paragraph, is, to be sure, a bit strong, but it has to be baldly and strongly stated in order to catch the fleeting glance and to impel one to question its veracity. Yet it is so nearly true that it can be justified with a short explanation.

The idea that music is or ever has been a free art, developed for its own sake, has about as much basis of truth as the Hesiodic legend of the Cyclops or the more recent fable of the Cardiff giant. Money, estates, servants, bank notes, property—these have always stood as markers of the so-called upper classes, the socially elect, and it has made no difference how the foundation of the fortunes was laid, the possession of it has been enough to permit its possessors to be elected to the halls of the elect. Piracy, robbery, murders, peonage have been the favorite means of acquiring a competence in times past, and now, although the methods have changed, the same systems are in vogue under different names.

Music's Debt to the Church

The elect have always been the builders of churches, the controllers of the priesthood, and it was in the churches that modern art—whether painting, music or sculpture—started. The outgrowth was that money patronized and controlled art, and it is still very much of a question whether there would have been any music or other art without money as the incentive of its creation.

All composers have the urge to compose. Not all of them have creative ability. Some are merely good craftsmen and patrons often mistake zeal and industry for the vital spark. It is difficult to judge, in the early years of his apprenticeship, whether a composer is an artist or an artisan. The musical dictionaries are filled with long biographies of men who never existed—as musical spiritual entities—but who were acclaimed as stars of the first magnitude when their reflections first appeared in the heavens of music.

What is the difference between the music of Haydn and that of his contemporary Boccherini? Or between that of Haydn and his pupil Pleyel? All of them were industrious; they put millions of notes on paper in all of the accepted forms in which music of that period was composed. Yet of the three, only the music and fame of Haydn have reached to the present generation. It is true that the Boccherini minuet from one of the numerous string quartets of that composer, is still a favorite with players and public. The Pleyel Hymn, also from one of the string quartets of that composer, is still sung in churches. But those are the only pieces from hundreds composed that are still considered interesting enough to appear on programs. Why is that so?

Unfathomable Mystery of Genius

The answer to this question is the solution to the riddle of the universe. No one knows, though hundreds have attempted the answer. Wise professors proclaim the distinction of his melodic line, or his unfailing use of the correct succession of chords, as the cause of Haydn's superiority. If that was the case it would seem that any good workman would be able to follow the rules and make good music—at least the equal of Haydn's. But the truth of it is that both Boccherini and Pleyel were excellent workmen; they followed all the rules; they never deviated from the path which their masters had told them was the straight and narrow; their music during their lifetimes was acclaimed as widely as that of the most illustrious composers; and still their music died with them and no one has regretted it.

Haydn alone had the magic touch which transmuted to gold the notes that he put on paper. He had an imagination that filled his scores with fairies and elves, and those who listen understandingly dwell not in this mundane world. They live in the Rhine valley with the Nibelungen or on the Rainbow span with the Valkyries—for all music translates the Siegfried myth when rightly understood. But the works of Franz Joseph Haydn might never have seen the light of day had it not been for his patron, Prince Esterhazy, in whose employ Haydn worked for the better part of the last fifty years of his life.

Beethoven owes much to his friend and benefactor, Count Waldstein. Bach was a state employe. Handel could not have existed without the patronage of royalty. Tschaikowsky accepted a pension from a wealthy woman during the period of his greatest fertility. Wagner lived through gifts of friends and in his last years in the service of royalty.

Present-day composers are either subsidized, like Howard Hanson (one of America's leading composers at the moment, who is head of the Eastman School of Music in Rochester, N. Y., and who last year received an Oberlaender grant), or have become business men, like Richard Strauss and Igor Stravinsky, and are thus their own patrons. But, by and large, it will be seen that money is the thing that is now influencing and has influenced music from its inception several thousand years ago to the present day.

Awaiting the Renaissance

Only one streak of light in the horizon heralds the coming liberation of the spirit from the flesh. Albert Coates, English conductor and composer, has proclaimed that there is a new spirit abroad in Soviet Russia. He has passed a winter there (in his native land, strange as that may seem) as director of the opera in Moscow and he proposes to spend many more winters in the same place for, he says, the Russian idea of state opera and state music, without remuneration to performers, composers or musicians, is producing the most vigorous and amazing revival of an art which some prophets had proclaimed in its dotage. However that may be, it is possible that the coming century may see a renaissance as miraculous as that which occurred in painting during the later periods of the middle ages when, in the stress of world rebirth, all the arts and sciences emerged as the saviors of civilization.

Thus, when I say that our orchestras could not exist excepting by the patronage of royalty—for that is what money actually means, no matter by what name it is called—I am casting no slur on music nor on the means of making it. Music is as necessary as bankers and brokers (much more necessary to the preservation of our civilization) and as we are constituted at present both are necessary. Thus, when I pay $2.50 for a seat at a concert by the Philadelphia Orchestra, I do not feel in the least pauperized by the knowledge that Mrs. Bok and others are helping me buy that seat by contributing $7.50. Only this I know: the concert could not be given for less than $10 per seat and if that was the charge no one would be present but the wealthy patrons. It is not in the nature of things that concerts shall be given to empty houses, and therefore there would be no concerts at all, were it not for me and my kind who are able to pay from $1 to $2.50 for seats. If that is not "quod erat demonstrandum," I do not know what is.

The Boston Symphony

But Major Henry Lee Higginson did not found the Boston Symphony Orchestra as an experiment in social climbing. He was very fond of music and wanted a symphony orchestra for his entertainment (probably for the satisfaction of his soul). He had the money necessary to indulge that whim, and so the Boston Symphony Orchestra was born. Until his death, he never asked the opinion of anyone as regards its operation and ran it exclusively as a personal venture, not even making public the yearly deficit. He even defied the labor union and refused to engage any man for his orchestra who was a member of the American Federation of Musicians. And he was the only man who ever dared to do that. (The Federation had and has a stranglehold on every other orchestra in America, and even the conductors are compelled to become members of the union before they can direct an orchestra.) Since Major Higginson's death the orchestra has gone over to the union and is now supported by the thousands who are lovers of music—perhaps made such by the millions poured out by the late Major in selling concerts to the public at from one-fifth to one-tenth of their actual cost.

New York's Historic Orchestra

The New York Philharmonic Orchestra was organized by professional musicians and for about sixty years of its career ran along in a haphazard fashion as a coöperative organization. For the reasons stated in the previous chapter, the orchestra was never one of the first rank until Joseph Pulitzer offered to give half a million dollars as a subsidy if another half million could be raised and the orchestra put on a business basis. The other half million was raised through the sale of stock to wealthy patrons, so that now the Philharmonic-Symphony Society of New York is a wealthy organization—lots of money behind it, and lots of diamonds and pearls in front of it.

The Chicago Symphony Orchestra was organized by the late Theodore Thomas purely for musical purposes, but he was a good business man and knew the necessity of a strong board of directors. Until his death the orchestra was known as the "Theodore Thomas Orchestra of Chicago." But after his death some upstarts thought to capitalize the name "Chicago" and sought to make use of the name "Chicago Symphony Orchestra." But before this pseudo-orchestra could get going, the board of directors of the Theodore Thomas Orchestra changed the name of their orchestra by law and had the name copyrighted. Thus was born the Chicago Symphony Orchestra, the board of directors of which now represents all the well-known residents of the gold coast and a large percentage of the paraders in Peacock Alley.

The Cincinnati Symphony Orchestra was organized ostensibly to support music in music-loving Cincinnati—the home of the May Festival and of the great Music Hall, famed for seating 3,500 people and for being filled every two years by travelers from far and near who come to be seen parading by other paraders in the spacious lobbies of Music Hall or on the broad sidewalk in front of it during Cincinnati's biennial music spree. However, no pretense has ever been made that the organization of the orchestra was for other than social purposes with music as a sideline.

Debt of Public to Patrons

And so on with all the other orchestras in America. They are organized and supported by the wealthy people of the community. No orchestra has ever been able to operate on its revenue from concerts, and if it were not for wealthy patrons orchestras would not exist. But a strange thing happens to these wealthy patrons. To hold their places in society it is necessary that they be seen at every concert given by the orchestra, and so it comes about that the patrons hear a great deal of good music, of the best music; and before they know it they have been transformed from social idlers to music-lovers and would no more think of missing a symphony concert than they would of being absent from the meeting of their favorite bridge club or from the ball park at the opening game of the home team against the invaders. This accounts for a large number of patrons, but there are a few who are never reformed and who attend concerts all their lives without having the least idea of the music that is being played or of the drama that is being unfolded around them. A glance at their wrist watches gives them the welcome news that the concert will be over in half an hour; a glance into the pocket mirror shows them that all is well with their "make-up"; they observe the clothing and bearing of the people in surrounding boxes and know that the end of a perfect day is drawing near.

But all of these wealthy patrons feel a tremendous glow of righteous self-justification as they look at the holders of one and two dollar seats and see how these charity visitors are enjoying the music.

"Only for me you would be on the outside looking in!" might possibly express something of their thought.

And is not that the truth? Consider the expense of giving a series of concerts. Although these costs vary in different cities, the following is an average estimate.

A Costly Form of Art

Let us suppose that the orchestra consists of ninety players. The average rate of pay will not be far from $100 a week per player. That means that the orchestra alone is costing $9,000 a week. For a season of twenty-six weeks that will be $234,000. Add $30,000 (or some cases considerably more) for the conductor's salary, $26,000 for hall rent, $30,000 for soloists, $8,000 for the manager, $5,000 for the assistant manager, $4,000 for miscellaneous expenses and you have about what it costs to operate one orchestra for a period of half a year—$337,000.

Against that sum the revenue will run something like this: 2,500 seats for the afternoon concerts at an average of $1.75 a seat, $4,375; the same for the evening concerts. Multiply this by twenty-six and you get $227,400, leaving a deficit of $109,400 which has to be met by the socialite music-lovers. Some pennies are raked in here and there, to be sure, by "pop" concerts and the Tuesday series, but this revenue is more than offset by rentals for music—music by new composers which is not for sale and can only be performed by permission of the composer and publisher and by the payment of a large performance fee.

Who hears the concerts? Ah, that is the sad part of the whole business. The concert hall seats only 2,500, it is filled at best only three times a week, and always by the same groups, so that 7,500 people are all that ever hear the great and glorious orchestra in the city of a million, two million, or ten million people. Not very wide diffusion of artistic effort, is it? But the strange thing about it is that there are no more people in the community who want to hear the concerts. The selling of those 2,500 seats for three sets of concerts has been a strenuous effort, and no amount of advertising can get more people into the hall. Sometimes people go for a concert or two just out of curiosity or for civic duty or pride, but they find the music "over their heads," very boring, lacking every element of fascination, and they soon drop out and are never again seen at a symphony concert unless the soloist is a Galli-Curci, a Caruso, or a McCormack.

Selectivity of Appeal

No, symphony concerts are not for every member of the *hoi polloi*. They are for a very special class of people—people with imagination, people with a love for the beautiful either in sound or sight, people of neurotic tendencies, but never for the full-blooded, beefy type, the tennis or golf devotee, or the distance swimmer. No, it is too bad to have to relate it, but the facts are that the very healthy (physically) are scarcely ever interested in art. Their imagination balks at anything heavier than a good movie or talkie, in which everything is explained in words of one syllable. Even a cheap detective story of the Van Dyne type has them stopped if it exceeds a couple of hundred pages, for in this modern world in which most of the cares and duties of citizenship are taken care of automatically, thinking has become a lost art and is scarcely ever indulged in. No one can attend a concert and get any benefit or pleasure out of it without a modicum of thought, and that is the reason, I believe, why so few people attend concerts and why there is an increasing lack of interest in them.

Can you imagine that there is any spiritual uplift in a prize fight? And can you imagine 100,000 people gathered in a great out-of-doors stadium, the seats of which sold at from $5 to $50, listening to the première of a new symphony by Respighi, or Ravel, or Howard Hanson? Why do people clamor for blood and not for the bread of life? Are they reverting to barbarism, or has there never been anything else?

Difficulty of "Crashing In"

A few years ago I had hurried from the Mid-West to New York City immediately after the University closed for the summer, in order to be present at a concert by the New York Philharmonic-Symphony Orchestra in which works by Brahms, Wagner and Bruckner were to be given. This was the first in a series of ten weeks of concerts, and I had planned to remain in New York during the entire ten weeks and hear as many concerts as I could digest—one every evening for the first week or two and then perhaps only three or four a week, picking the choice things I wanted to hear. I never like to attend a concert alone, so I immediately called up my nephew to see if he would not accompany me. His wife answered the 'phone.

"Oh, uncle!" came the sweet, fresh voice of his wife, and it sounded very cordial and happy. "I'm so glad that you are here. What are you planning for tonight?"

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Annual Westminster Choir Festival Held

2,000 Voices Sing Choral Works—Large Crowds Attend—Past Members Convene—Thirty-one Cities Represented by Choruses

PRINCETON, N. J.—The annual Talbott Festival of the Westminster Choir School was held on June 8, 9 and 10. This was the first festival held in Princeton.

Commencement exercises took place in the First Presbyterian Church, with Dr. Charles R. Erdman as speaker. Diplomas were presented to a class of thirty young men and women. Many of the graduates already have been appointed to positions in churches, and Robin Patterson has sailed for India, where he will teach Westminster ideas and ideals in three high schools and six colleges. His headquarters are in Delhi Province. Geraldine Cate, another graduate of this year, is to be director of music of Silliman Institute, Dumaquette, Philippine Islands.

TWO PERFORMANCES OF BACH MASS

The Princeton University Chapel was filled for two performances of Bach's Mass in B minor, one Thursday evening and one Friday evening. The work was sung by both the Westminster Choir and the Westminster Chapel Choir, David Hugh Jones at the organ and Stephen Morrisett at the piano. The soloists were LoRean Hodapp, soprano; Ruth Stauber, contralto; Harold Dickensheets, tenor; and John Baumgartner, bass. Dr. John Finley Williamson, director of the Westminster Choir School, conducted both performances.

EDUCATIONAL DRAMATICS PRESENTED

Although these festivals are usually devoted solely to music, one of the outstanding features of the 1933 events was a play, The Tinker, by Fred Eastman, presented by the department of educational dramatics of the school, under the direction of Rhea B. Williamson. The characters were taken by Gordon Curtis, Lucile Gilman, Margaret Hall, Smith Bogart, Frances Bookser, Reuel Lahmer and Erle Stapleton.

PAST, PRESENT AND FUTURE GRADUATES SING

Particularly attractive and of unusual interest was the Saturday afternoon program in Alexander Hall. Past, present and future Westminster Choirs took part, the past Westminster Choir being made up of those graduates who were here for annual home-coming and the festival; the present choir, the regular touring and broadcasting unit; and the Chapel Choir representing the future choristers. There were approximately 150 voices, and graduates came from as far as Marfa, Tex., Shelby, N. C., and Indianapolis, Ind., to participate. Every inch of available standing room was filled for this program.

CHORUS OF 2,000

The climax of the festival, however, was the big program at five o'clock, sung by a festival chorus of nearly 2,000 that included the Westminster Choir, the Westminster Chapel Choir, the Princeton choirs and guests choirs under Westminster leadership. This program began with a colorful processional of all the choirs around the track at Palmer Stadium, the choirs seating themselves on the side of the Stadium opposite the congregation. Members of the Westminster and Westminster Chapel choirs with their red robes were seated surrounded by choirs in white vestments so as to form a huge living cross.

Each year a cup is presented by Mrs. Talbott to the church with the most impressive representation in the processional. This year Green Ridge Presbyterian Church of Scranton, Pa., with 102 children, young people and adults, carried off the honor. The Rev. Charles Tudor Leber is the pastor of this church and Mr. and Mrs. Robert Jensen the Ministers of Music.

Thanks to the excellent acoustics of Palmer Stadium, the words of the entire chorus of 2,000 were clearly heard. Perhaps the most thrilling part of the program was the singing of All Hail the Power of Jesus' Name, to the tune of Miles Lane. Not only the massed chorus but also the huge congregation of nearly 10,000 people joined in.

Among the cities and communities represented in the festival were Allentown, Pa.; Baltimore, Md.; Basking Ridge, N. J.; Bridgeport, Conn.; Brooklyn, N. Y.; Cranbury, N. J.; Germantown, Pa.; Highland Park, N. J.; Hightstown, N. J.; Hopewell, N. J.; Hornell, N. Y.; Lambertville, N. J.; Lancaster, Pa.; Middletown, N. Y.; Morristown, N. J.; New Brunswick, N. J.; Paterson, N. J.; Pennington, N. J.; Philadelphia, Pa.; Plainsboro, N. J.; Princeton; Reading, Pa.; Rochester, N. Y.; Scranton, Pa.; Titusville, N. J.; Trenton, N. J.; Union, N. J.; Wayne, Pa.; West Chester, Pa.; Wilmington, Del.; and Worcester, Mass.

A. C.

GRADUATING CLASS OF THE WESTMINSTER CHOIR SCHOOL, Princeton, N. J., with Dr. John Finley Williamson, director of the institution, at centre.

Dartmouth Confers Degree on Damrosch

HANOVER, N. H.—At the 164th annual commencement exercises of Dartmouth College, held on June 20, eight honorary degrees were conferred by Dr. Ernest Martin Hopkins, president. Among the recipients was Walter Damrosch. In bestowing the honorary title of Doctor of Music on him, Dr. Hopkins said: "In reverse analogy to the case of Amos, the herdsman, who declared he was no prophet, neither was he a prophet's son, you are a distinguished musician and the son of a distinguished musician. Moreover, as was your father, you are a pioneer within your field. The zeal which was his for the dissemination of musical culture in the United States, you have nurtured and enhanced, to elevation of the public taste. Conductor of great orchestras and of great operas, and as well producer and composer, in later years unceasingly you have evidenced your solicitude for the development of musical appreciation, particularly among the youth of the land. To your other talents you have added that of a great educational leader, capable of interesting, stimulating and instructing millions in your classes."

Van Hoogstraten Opens Stadium Season

Willem van Hoogstraten, conductor of the New York Stadium Concerts, returned, June 23, on the SS. Bremen to open his twelfth consecutive season as director of the open-air symphonic concerts held nightly for eight weeks in the Lewisohn Stadium of the College of the City of New York. Mr. van Hoogstraten spent part of his vacation abroad at his home in Bavaria. The rest of the time he motored with his daughter Lorli through his native Holland.

The Stadium season opened June 29, with a Wagner-Brahms program.

New York Singing Teachers Association for Aeolian Hall

The New York Singing Teachers' Association, Inc., Percy Rector Stephens, president, announces that they have found it necessary to obtain more commodious quarters. Through the courtesy of the Aeolian Company, next year the organization will hold their meetings in Aeolian Hall, New York.

Boston Summer Concerts Assured

(Continued from page 5)

stock show-piece next year the Gershwin Rhapsody in Blue, which has for the past several seasons regularly attracted great audiences.

The program of June 25 featured Jean Bedetti, first cellist of the Boston Symphony Orchestra, as soloist in the Saint-Saëns concerto. Mr. Bedetti was heard to excellent advantage, and was warmly applauded in the rather outmoded *bravura* of this work; in fact, only Mr. Bedetti's brilliant and musical playing redeemed the work. On the same program was listed the first performance of Henry Hadley's Ritualistic Indian Dance, with the composer present to receive the plaudits of the audience. Other works on the program were taken from Wagner and Tschaikowsky.

NEW CONCERT VENTURE FAILS

In contrast with the prevailing success of the Pops was a disastrous failure of a similar venture called Viennese Nights, which began on June 15 at the Boston Garden, a huge arena employed for hockey matches and prize fights. An orchestra of twenty-five players, under the direction of Pierre de Reeder, gave nightly concerts of light music, assisted by various soloists and cabaret entertainers. The audiences were seated at tables, *biergarten* fashion, or, during the latter part of the evening, danced to music provided by the same orchestra. The entertainment was a sort of combination of popular concert, dance-hall music and cabaret. For whatever reason, it became quickly apparent that Bostonians did not take to the idea, which collapsed after less than a week; and the impresario of the venture committed suicide.

COMMENCEMENT RITES AT CONSERVATORY

Elaborate ceremony and festivities accompanied the commencement exercises of the New England Conservatory of Music on June 20. More than seventy pupils received the diploma certifying proficiency in various branches of music, while seven post-graduate students were granted soloists' diplomas. In addition, eighteen received the bachelor's degree in music, testifying to the rapid growth of the conservatory's collegiate department. And for the first time the conservatory awarded the degree of Master of Music, the honored recipient being Walter Raymond McClure of Cambridge, Mass.

At the commencement exercises in Jordan Hall the address to the graduating class was made by Dr. Lewis Perry, principal of Phillips Exeter Academy. The imposing musical program had as soloists Shirley Bagley and John Frederick Gruber, pianists, Edith Milner, violinist, Vera Isabelle Wright, organist, Florence Jane Barbiers, soprano, and Bernadette Bertha Giguère, clarinetist. The Conservatory Orchestra was led by Wallace Goodrich, director of the conservatory, who awarded the various diplomas to the graduates.

Preceding and following the commencement exercises were various musical and social functions. Among them was a performance of Dots and Dashes, a sort of vaudeville performance, taking place at Jordan Hall on class day, June 16. Earlier in the week, on the 13th, the conservatory had taken a night at the Pops concerts at Symphony Hall. Immediately following commencement, the alumni reunion was held in Brown Hall, where a program of compositions by Charles Dennee was heard, including the sonata for violin and piano, played by Harry E. Dickson, violinist, and Jesús María Sanromá, pianist; songs presented by Norma Jean Erdmann; piano works played by Harold Schwab; other songs given by Rulon Y. Robison; and a final group of piano pieces performed by Elizabeth Travis Behnke. The program was preceded by election of officers of the alumni association and a banquet.

Winners of the Edwin P. Brown prizes in composition were announced as William Andrew Rhodes, Lawrence White, Edward Walters and Harvey R. Davies. A long list of scholarship awards for next season was also announced at commencement time.

S.S. Rex Carries Hope Hampton

Hope Hampton, soprano, and her husband, Jules Brulatour, left New York, June 24, by the SS. Rex. Miss Hampton will sing several roles in the Venice summer opera season under the management of Paulo Longone, returning to America in September to sing with the Montreal Grand Opera Company later in the autumn.

Name Guest Conductors For Stadium Series

Kindler and Lange to Lead Special Programs—Choral and Dance Events Scheduled

The sixteenth season of summer symphonic music at the Lewisohn Stadium of the College of the City of New York, which opened on June 29 under the baton of Willem van Hoogstraten, extends for eight weeks of nightly performances, concluding on August 23.

Mr. van Hoogstraten, starting his twelfth consecutive year as conductor, will direct the first three and the last three weeks of the season. The remaining fortnight will be divided between Hans Kindler, conductor of the National Symphony Orchestra, and Leon Barzin, conductor of the National Orchestral Association. Two pairs of special performances, to be given with the assistance of the Metropolitan Opera Chorus, will be under the direction of Hans Lange.

As usual, a number of gala evenings have been arranged for the summer. In addition to the Metropolitan choral programs, Beethoven's Ninth Symphony will be presented for the tenth consecutive season under Mr. van Hoogstraten on July 6 and 7. The soloists will be: Nina Morgana, soprano of the Metropolitan Opera; Sophie Braslau, contralto; Paul Althouse, tenor of the Metropolitan; and Frederic Baer, baritone. The chorus will be that of the Schola Cantorum of New York and will consist of some 200 singers. On July 31 and August 1 the Hall Johnson Negro Choir, an organization which has been featured at the Stadium for five seasons past, will appear once more.

Prominent dancers have also been engaged for special performances at the Stadium. On July 18 and 19 Edwin Strawbridge and Pauline Koner, with a ballet of thirty men and women, will be seen; on August 8 and 9 Doris Humphrey and Charles Weidman. None of these artists have previously danced at the Stadium. All of the four dancers are American born: Edwin Strawbridge in York, Pa.; Pauline Koner in New York City; Doris Humphrey in Oak Park, Chicago; and Charles Weidman, in Lincoln, Neb.

Adolph Lewisohn is the honorary chairman of the Stadium Concerts; Mrs. Charles S. Guggenheimer the chairman; Arthur Judson the manager; Sam A. Lewisohn the treasurer; and Margaret R. Boyd, secretary. Vice-chairman are Mrs. Henry Martyn Alexander, Mrs. Christian R. Holmes, and the Countess Mercati.

NOTABLE HISTORY OF SERIES

The development of the Stadium Concerts from an experiment in light summer music to an institution which brings the standard orchestral repertoire, as well as important novelties, to some 300,000 persons each season is a matter of fifteen years. The inception dates back to 1918, with Arnold Volpe conducting that year and the year following. In 1920 the late Walter Henry Rothwell succeeded to Volpe's post. In 1921 Victor Herbert and Henry Hadley divided a five-week season. Mr. Hadley returned in 1922 for three weeks and Willem van Hoogstraten made his first appearance as guest conductor for the remaining three weeks.

Since 1922, Mr. van Hoogstraten has been permanently identified with the Stadium concerts as the regular conductor, and the Philharmonic has been his orchestra. In 1924 the season was increased one week, with Fritz Reiner, then of the Cincinnati Symphony, wielding the baton for a fortnight. In 1925 the rapidly growing attendance justified augmenting the concerts to eight weeks, a period which has been adhered to ever since. The summer of that year Mr. Reiner again assisted for a week, with another fortnight divided between Rudolph Ganz, then of the St. Louis Symphony, and Nikolai Sokoloff, of the Cleveland Orchestra. In 1926 Mr. van Hoogstraten's three absent weeks were divided equally between Mr. Sokoloff, Mr. Hadley and Frederick Stock, of the Chicago Symphony Orchestra. Mr. Stock returned for two weeks in 1927 with Pierre Monteux, former conductor of the Boston Symphony, in control for one week and Arnold Volpe conducting for three nights. The summer of 1928 found Bernardino Molinari here for two weeks and Albert Coates a guest for a week. During 1929 and 1930 Mr. van Hoogstraten conducted five weeks each season, and Mr. Coates the remaining three. In 1931 Mr. van Hoogstraten conducted the first three weeks, Mr. Coates the last three, and Mr. Reiner the remaining fortnight.

Last summer the season was divided between two conductors, van Hoogstraten and Albert Coates. The former directed the first four weeks; the latter, the remaining four.

Dr William C. Carl Sails

Dr. William C. Carl, organist and director of music at the First Presbyterian Church, New York, and director of the Guilmant Organ School, sailed on the SS. Albert Ballin on June 1 for a vacation in the Harz Mountains, Germany.

Bonelli Prepares for His Operetta Debut as Hero in The Merry Widow

Metropolitan Baritone to Sing Role of Prince Danilo at Historic Theatre in Central City, Colo.

Richard Bonelli is so dynamic and unceasingly active a person that to secure an interview with him requires some excellent timing, as the mechanical-minded say. However, with proper coördination, corresponding vacancies were discovered on the schedules of baritone and interviewer, and a meeting was effected. The singer had not too much leisure for conversation, as his next appointment was to join Natalie Hall for a dancing lesson.

"Don't you mean a singing lesson?" I hazarded.

"No, I mean 'dancing,'" was the reply. "Miss Hall and I are in the throes of mastering the Merry Widow waltz. We are to open on August 5 in Robert Edmond Jones' production of that operetta at the Central City Opera House, in Central City, Colo. Hence the devotion to the dance."

"From the Metropolitan Opera House to Central City's temple of song will be quite a rise, speaking in terms of altitude," I remarked.

"I'll be going up in the world," he agreed. "I sometimes feel a little dubious when I think about following such fine dancers as Donald Brian and others who have taken the role of Prince Danilo, but I comfort myself with the reflection that, while Donald Brian may have danced better than I will, I don't believe he ever went through the paces at an altitude of 8,000 feet—Central City's elevation. And *apropos*," he added, "just at this stage of the game, I could swear I'm dancing *with* 8,000 feet instead of the two

CENTRAL CITY OPERA HOUSE, Central City, Colo. (Photo by Laura Gilpin.)

fairly well-regulated members I thought I possessed."

A Romantic Setting

The Metropolitan Opera baritone's summer adventure in light opera will take place in a setting whose romance appeals strongly to his imagination; indeed, that was his chief reason for this brief excursion into a new field. Bonelli is too vital and mentally energetic to allow himself to be "pigeon-holed," even within the lofty confines of grand opera. The little Colorado town where he is to make his bow as Prince Danilo is one of the deserted villages of the last century's silver boom. Although the present census records but 300 inhabitants, the town boasted a population of 20,000 or more in the days of its

RICHARD BONELLI

lost splendor when it was the site of one of the huge silver mines of the section. Its short-lived glory was, of course, marked with the civic extravagance typical of such mushroom metropolises. One of the chief manifestations of this spirit was the erection of an opera house to which the silver magnates might point with pride. Prosperity passed, and with it most of those who had profited by this fantastic era, leaving the once proud buildings sad and empty in the high, thin air of the Colorado plateau.

Central City, however, was not doomed to such oblivion as came to most settlements of its kind. Its opera house, which is in a state of perfect preservation, was its means of salvation. The edifice is built of stone, its architecture that of a French manor house. Within, unharmed by the passage of half a century, are the old accoutrements of crystal chandeliers, red-and-gold front curtain and kerosene lamps that have lighted performances of Booth, Fanny Davenport, Joseph Jefferson, Modjeska and Januschek. The opera house, then, so striking a heritage of an epoch in Colorado history, inspired a group of citizens of Denver to revive its vanished glories. This they set about, with all regard for the preservation of tradition and the maintenance of art standard. Robert Edmond Jones was invited last summer to bring about the resuscitation of the little theatre, an aim which he accomplished with characteristic delicacy and skill. His first achievement was the presentation of Camille with Lillian Gish, a production which afterward had a run on Broadway.

"Under Mr. Jones' direction," Bonelli said, "every effort was made to keep to the spirit of the original first night of the opera house, in 1876. The audience dressed in costumes of the period, and, motors being forbidden, drove up in carriages.

Audience to Dress in Period

"In this summer's offering, The Merry Widow, Mr. Jones re-creates a somewhat later era—1906, the heyday of the Gibson Girl. The audience will be in full panoply of the period, including the famous Merry Widow hats. Natalie Hall, of course, takes the title role, and another principal is Gladys Swarthout. This production Mr. Jones conceives as more than one of the numerous restorations of the operetta; his aim is to make the romance of an earlier Vienna live again. Indeed, he sees beyond this summer's success and is working toward the establishment of these annual Central City festivals as events of importance in the theatrical year.

"Still another attractive feature of the affair," confided Bonelli, with a laugh, "is the fact that there will be three weeks of rehearsal. This is paradise to an opera singer, who is used to going on with one or none."

"I suppose, then," the interviewer ventured, "that one might say that grand opera is Richard Bonelli's profession; light opera, his hobby."

"That is not altogether correct," returned the baritone. "You know, Bernard Shaw says, 'Happy is the man whose profession in his hobby.' I enjoy singing so much in opera and in concert and oratorio, too, that I have the zest for it that I might reserve for a hobby. What could more accurately be called my hobby, since it is my avocation, is my interest in mechanics, especially automotive engineering."

A Devotee of Motoring

"Is it true," I asked, "that you could qualify for a speed driver if your managers would permit it?"

"I like to think so, at any rate. One of my best friends is Ab Jenkins, who holds the twenty-four hour speed record for continuous driving, averaging 113 miles an hour. I sometimes drive with him, taking turns at the wheel. The general public may not realize it, but a prima donna's nerves are nothing to a speed driver's, so I don't mind saying I feel flattered at being one of the very few drivers whom Jenkins trusts so completely that he will go to sleep while riding as passenger, as he has done while I was doing ninety miles."

"I have heard, too," pursued the indefatigable interviewer, "that you are often called into consultation by automobile manufacturers and that some of your ideas are embodied in present-day cars."

Bonelli admitted the truth of these rumors, but brought the conversation back to the tonal realm. The baritone will sound his first notes of the 1933-34 season at the Worcester Festival, where he will sing in the Verdi Requiem on October 2 and in Elijah on October 3. His Metropolitan season is prefaced by November appearances in the San Francisco Opera Company, with which he sang last autumn. M. L. S.

Wedge to Head Theory Department at Juilliard Summer School

George A. Wedge, educator and author of several books on harmony, will head the department of theory and composition, and conduct courses at the Juilliard Summer School of Music, New York. His classes will be devoted entirely to methods of teaching and presenting theoretic subjects, including harmony, ear-training, sight-singing and keyboard harmony. Up-to-date methods of presentation of these subjects to individuals and in class rooms will be stressed. Methods in lesson planning and the formulation of courses are suggested, and practice teaching classes arranged, at which classes the individual problems of the student teachers are to be discussed. An extra period has been set aside for private conferences with students to discuss personally their own particular teaching problems.

Mr. Wedge believes that the study of theory in music should not be looked upon as a formidable and dull task, to be taught separately from any other branch of music. He feels that it should be correlated every step of the way with the studying of the major musical instrument or subject. "No young student of music," Mr. Wedge maintains, "no matter how talented he is in any particular field, can become a really well-grounded musician without understanding the fundamentals of what he is playing, and what he is hearing. He should know what musical sound, rhythm and form are, and how a composition is composed. Too often the study of harmony has been allowed to degenerate into the mere writing of notes mathematically calculated from a figured bass, without hearing their sound or understanding their application to singing or playing. A musician must be able to read and hear written music as he reads and understands his mother tongue."

National Student League Orchestra Concert

A concert was given by the National Student League Orchestra on June 24 at the league's New York headquarters. This is said to be the first intercollegiate concert orchestra that has been organized in the United States. Carl Calmen is the conductor and Melzar Chaffee, coach. The June 24 program included works by Handel, Beethoven, Haydn and Tschaikowsky.

Grace Wood Jess to Wed

Grace Wood Jess, costume recitalist and singer of folk songs of many lands, will be married early in August to Lewis Noble Wiggins of Northampton, Mass. The couple plan to make their home at Hotel Northampton in that city.

Amsterdam Has Six-Day Beethoven Festival

Amsterdam.—True to long-standing tradition the yearly Beethoven Festival took place during the month of May at the Concertgebouw. The six concerts of the series were packed with enthusiastic listeners and Mengelberg and his men had the great success which was a just due to their efforts. All the symphonies were given, with the ninth as culminating point, while the violin and first piano concertos furnished a pleasant variety. Louis Zimmerman, the concertmaster, and Stefan Askenase, a veritable poet of the keyboard, were the soloists, both giving a highly artistic performance.

An interesting concert at the Muzick Lyceum presented works by modern Hungarian composers. Particularly noteworthy were the sonata for cello and piano and duo for violin and cello by Zoltan Kodaly, which showed a romantic if modern trend. The sonata for flute and piano by Alexander Jemmitz was of less inspired nature, but Bela Bartok's piano sonata was of decided worth, although its relentless dissonance became a little palling at times. A group of Hungarian folksongs for soprano and Bartok's Village Scenes for women's chorus and piano completed the program. All participants gave of their best and especially worthy of mention are Andries Roodenburg, violin, Henk van Wegel, cello, and Julius Hijman, piano.

Eveleth van Geuns.

Columbia Universtity Concert Series

Fourteen Saturday evenings of musical and dramatic entertainment are offered next season at the Institute of Arts and Sciences, Columbia University. A series of four concerts is planned to illustrate the development of chamber music, with the Aguilar Lute Quartet, the American Society of Ancient Instruments, the Musical Art Quartet, and the Gordon String Quartet as the participating ensembles. Other attractions in the series are Cornelia Otis Skinner, Angna Enters, the Columbia Laboratory Players in a production of Isaac Bickerstaff's Love in a Village, Dorothy Sands, the Ionian Quartet and Georges Enesco.

Membership in the institute, which may be had upon application until the limit is reached, admits to all these events and also to more than one hundred lectures and discussions by leaders in the fields of politics, science, international affairs and the fine arts.

Chasins in California

Abram Chasins is staying in Hollywood as the guest of Countess and Elissa Landi. Following the end of the season of the Curtis Institute of Music, Mr. Chasins motored west. He is devoting time to horseback riding and other sports, but is also writing a new tone-poem for orchestra.

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Final Germantown Pop Concert Closes Series in Quaker City

Elaborate Program Presented by Noack Classes

PHILADELPHIA—The final one in a series of six Germantown "pop" Concerts was given on June 12 in the Church House of the Presbyterian Church of Germantown, by a string orchestra recruited from the Pennsylvania Orchestra, conducted by N. Lindsay Norden, and the Falls of Schuylkill Male Chorus, under the direction of Joseph Smith and accompanied by Frank Berry.

The orchestra played Eine kleine Nachtmusik by Mozart; the Grieg suite Aus Holberg Zeit, in which fine solo work was done by Oscar Langman (concertmaster of the evening) and Leonard Epstein, viola; In the Mill by Gillet; and two solo numbers, Romance by Svendsen, beautifully played by Mr. Langman, with a delightful stringed orchestra accompaniment arranged by Samuel Laciar and Jacob Gessel, the latter being the excellent soloist in Gabriel-Marie's Lamento. The orchestra closed the program with Handel's Arioso; three movements for strings by Purcell; and Romance by Sibelius.

The chorus consisted of forty voices, excellently trained by Mr. Smith. They gave nine numbers and an encore.

MAXWELL R. NOACK STUDIO NOTES

The final program of the season by the chorus class, Melrose Sextet and dramatic art class from the Maxwell R. Noack Studios, was given with success in Whittier Auditorium on June 17, before a large audience.

The special feature of the concert was the presentation of the cantata, The Village Blacksmith (Samuel Richards Gaines) by the chorus with soloists. Those appearing in solo parts were Kathryn M. Boyer, Edward Foley, Helen Heath, Jonas Weinberger, Iva M. Young, and Elias S. Doughty, all of whom sang with splendid enunciation and tone, as did the entire chorus. They showed the result of careful training. The attacks and releases were excellent, and the attention of each member in the chorus to Mr. Noack as conductor was noteworthy.

A varied program preceded the cantata, in which the chorus sang The Bells of St. Mary and the Viking Song. Five vocal pupils appeared in solos: Ruth Storch Behre, Edward Lewis Foley, Samuel Oshiver, Eve Mae Roberts and Helen Kline Bean, all of whom have fine voices, well used. Ruth Storche Behre and Kathryn Mae Boyer also did well in a duet. Two of the dramatic art class, Rose Marie McKenna and Laurel Rhodas Aruffo, gave effective readings. One of the readings offered by the latter was a poem by Don Jefferies, a Philadelphia poetess, who was present and was introduced to the audience by Mr. Noack. The Melrose Sextet, a group of six young women, all of whom, but one, are pupils of Mr. Noack, and who do exceptionally good work, sang four charming songs. The accompanists of the evening were Richard R. Raezer (for the chorus), Eva Folsom Sully (for the Melrose Sextet), George Galloway Messick and Kathryn Mae Boyer for the soloists.

Associated with Mr. Noack in the studios is George Galloway Messick, pianist, whose pupils gave a fine recital in the studios on June 14. Nine students appeared in solos, duets and trios. M. M. C.

Levitzki Broadcasts Extended

Mischa Levitzki, originally engaged by the National Broadcasting Company for four recitals over the WEAF network, first had his schedule extended to eight appearances, and now his reception by the radio audience has been such that at least three more programs have been added, postponing the pianist's vacation until the middle of July. His program of June 28 comprised Beethoven's Moonlight Sonata and two Liszt numbers, the Etude de Concert in D flat, and the Sixth Hungarian Rhapsody. With this radio series Levitzki is completing a strenuous season of concert and recital work which included tours of this country and Europe.

European Centers Hear Horowitz

Vladimir Horowitz, who ended his American season with appearances with the New York Philharmonic Orchestra under Toscanini, followed this engagement with a recital in London at the beginning of May. Horowitz then proceeded to Paris, where he played the second Brahms concerto with the Amsterdam Concertgebouw Orchestra under Willem Mengelberg as a feature of the Brahms Festival. After the performance Horowitz was congratulated personally by President Doumer of France. A concert in Milan followed. The young Russian pianist concluded his 1932-33 season where he had begun it in the early autumn, with a Paris recital on June 2 at the Theatre des Champs Elysees.

Vladimir Horowitz will return next January 8 for his seventh consecutive tour of this country. He has been reengaged by the Philharmonic Orchestra of New York, making the fifth time in seven seasons that the pianist will have appeared as soloist with the orchestra. Leopold Stokowski has also chosen Mr. Horowitz to play with him and the Philadelphia Orchestra once more next season.

Moses Smith Completes Radio Lecture Series

Moses Smith, Boston correspondent of the Musical Courier and music critic of the Boston American and Advertiser, recently completed a series of fifteen musical programs which he presented, under the general title of Musicalogues, on the New England Westinghouse radio stations, WBZ and WBZA, Boston and Springfield, Mass.

These programs, which were supplemented by descriptive comment on the music and composers by Mr. Smith, illustrated various types of chamber music. Among the forms and combinations represented were string quartet; piano quintet; a sextet for strings, piano and clarinet; sonata for violin and piano; piano solo and duet; two pianos; French songs and German lieder; viola solo; vocal duets; and bassoon and cello.

The music was taken for the most part from classic and romantic masters, but there was also representation from modern composers. Music rarely heard on the radio (or even in concert) was presented, such as a Mozart sonata for bassoon and cello, and the Brahms duets, opus 28, for contralto and baritone. The modern works included, among others, Prokofieff's overture on Yiddish themes, for piano, string quartet, and clarinet; Debussy's Children's Corner; Ravel's Mother Goose Suite in the original piano four-hand version; and the first radio performance of Alexander Steinert's sonata for violin and piano.

Clay-Küzdö Artist-Pupil Sings at Roxy Theatre

Beginning June 2, International Week was celebrated at the Roxy Theatre, New York, each night being given over to a different country. Marie Romaine, artist-pupil of Bessie Clay-Küzdö, was selected as prima donna for the Hungarian Festival. Miss Romaine, garbed in the peasant costume of her country, revealed a coloratura voice of wide range and splendid quality. The folk songs and dances, which were the order of the evening, confined her voice to the lower and middle registers, which she negotiated with a rich and unusual color. She received an ovation from the audience, and especial plaudits later from the manager, orchestra leader and prominent musicians who were present. J.

Former German Managers Form Paris Partnership

PARIS.—Fritz Horowitz, formerly of the Berlin firm of Wolff & Sachs, Dr. Paul Schiff, former head of the West German Concert Direction, and Erich Simon, who resigned from the official German Theatrical Exchange, have formed a partnership with Marcel de Valmalète, head of the prominent Paris concert agency, for the international representation of artists. They have already arranged for the exclusive European representation of Vladimir Horowitz and other eminent concert artists, and will work in conjunction with affiliated concerns in Germany, England and other countries. Mr. Simon is a former partner of Wolff & Sachs, and has been for years the European representative of the Metropolitan Opera Company. S.

Active Summer Schedule for Norena

The summer schedule of Eide Norena, Norwegian soprano and member of the Metropolitan Opera Company, comprises twenty-five performances of opera in Paris and Vichy, an appearance at the Mozart Festival in Vittel in July and numerous concert engagements in Paris and London. Mme. Norena, first heard in this country with the Chicago Civic Opera Company in 1926, made her New York debut with the Metropolitan last season and has been re-engaged for 1933-34.

Paolo Marion in World Broadcast

Paolo Marion, tenor of the former Chicago Civic Opera Company, has been fulfilling engagements in England and also sang in a world broadcast with Michael Bohnen in Holland, June 29. Mr. Marion will come back to America next season for a concert tour.

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Liszt—E-flat, No. 1; Hungarian Fantasy
Paderewski—A minor
Schumann—A minor
Brahms—D minor
Gershwin—F major; and both Rhapsodies
De Falla—Nights in the Gardens of Spain
Saint-Saëns—G minor
Rachmaninoff—C minor
Lambert—The Rio Grande

Photo by John B. Sanromá, Boston.

First Performances in America:

Ravel—Concerto
Toch—Concerto (Also Paris première)
Stravinsky—Capriccio (13 performances with the Boston Symphony Orchestra)
Edward Burlingame Hill—Concertino (Dedicated to Mr. Sanromá) (Première)
Honegger—Concertino

"It is not easy to imagine Toch's Concerto turned off more brilliantly, with an apter and more telling style, than Mr. Sanromá, the pianist of the evening, brought to it."—*Lawrence Gilman, N. Y. Herald Tribune*

"Señor Sanromá treated the piano part in a style which proclaimed him a virtuoso of the first rank in modern music."
—*W. J. Henderson, N. Y. Sun*

"His playing of the piano part of Stravinsky's Capriccio and of Lambert's Rio Grande was a marked feature of the season."
—*Philip Hale, Boston Herald*

"He not only outdid his virtuoso-self but caught the vein (Rachmaninoff Second Concerto) half-Lisztian, half native-Russian, of romantic rhapsody." —*H. T. Parker, Boston Evening Transcript*

Re-engaged for Worcester Festival, October, 1933

Re-engaged for a series of appearances (orchestral, recitals, chamber music) at University of Puerto Rico, Summer, 1933

Available for orchestra and recital appearances, 1933-34—Address: Symphony Hall, Boston, Mass.

Chicago Symphony Orchestra Heard in Exposition Events

(Continued from page 5)

Orchestra Hall, on June 20, submitting convincing proof that the high artistic standards set by its late founder, John J. Hattstaedt, are being adhered to by the present heads of the school. Mr. Hattstaedt built his institution on such solid foundation and high ideals that it is today one of the stable and progressive schools of musical learning in the country.

Artistic work was accomplished by each soloist, who had won places on this program through competition. They can be accorded praise together with their teachers for the brilliant results obtained on this occasion. Burton Lawrence played excellently the solo part of the Guilmant first symphony in D minor for organ and orchestra. The first movement of the C minor concerto by Rachmaninoff had an able interpreter in Ethel Schmetter. Kirby Hoon gave a splendid interpretation of the Il lacerato spirito aria from Simone Boccanegra. Mary Jones' playing of the first movement of the Bruch D minor violin concerto was commendable. Lola Borchers sang the Voce di donna aria from La Gioconda with professional aplomb. Howard Silberer's account of the Franck Variations Symphoniques showed him a skilled pianist. Helen Hall Krumm was most capable in her performance of two movements of the Tschaikowsky D major violin concerto. Gizella Balazs showed promise through the excellent manner in which she sang the O patria mia aria from Aida. Alice Baran's performance of the Liszt E flat major concerto was brilliant. President Karleton Hackett delivered an appropriate address and with the aid of Vice-President John R. Hattstaedt and Director Heniot Levy awarded the degrees and diplomas to the large class.

Columbia School's Commencement

Columbia School conferred degrees, diplomas and certificates upon a large graduation class at its thirty-second annual commencement at the School Recital hall on June 20. Under the direction of Robert Macdonald, Arthur Kraft, its president, and C. E. Feely, its secretary and treasurer, Columbia School continues to advance along conservative lines and to maintain a standard of excellence.

The program was presented by the Columbia School chorus and members of its faculty. The chorus, under the efficient direction of Louise St. John Westervelt, sang a group of unusual numbers by Pierne, Stock, Sadero-Deems Taylor, Harelson and Saar with telling effect. The chorus is one of the musical assets of the Columbia School. Ruth Ray played Reger's Lullaby, Heifetz's arrangement of Dinicu's Hora Staccato and Nin's Rapsodia Iberica with brilliant artistic skill. Piano numbers by De Falla, Niemann and Griffes were exceptionally well presented by Mary Esther Winslow. Estrid Buck revealed her fine voice and knowledge of the art of singing in the Panis Angelicus by Cesar Franck, Wolff's Ewig, Hermann's Ich hatt eine grosse Leib and Weingartner's Love's Festival.

Other programs in the commencement series were given on June 16 and 18. The first was presented by Helen Protheroe, soprano; Estrid Buck, contralto; B. Fred Wise, tenor; George Lane, bass; Dr. Daniel Protheroe, guest baritone, and Robert Sheehan and William Hughes, pianists. The interesting program comprised three numbers from Handel's Alexander's Feast, arranged for two pianos by William Hughes; Brahms' love songs for quartet and two pianos, and Bach's Coffee Cantata.

The preparatory academic and intermediate departments presented their final concert on June 18 at Kimball Hall. Thirty young students participated and a large group received certificates.

Chicago Musical College Commencement

The sixty-seventh commencement concert of the Chicago Musical College took place at Orchestra Hall on June 21. The hall was filled and the concert was one of the best ever given under the auspices of the school. The program began with the Beethoven Leonore overture No. 3, played by the Chicago Musical College Symphony Orchestra under the direction of Leon Sametini. The orchestra has been well trained and it not only performed the overture with marked ability, but gave uncommonly fine support to the soloists. Thaddeus Kozuch, pianist, student of Glenn Dillard Gunn, has great talent, revealed in his playing of the first movement of the Beethoven C minor concerto. Anna Cotton Tate, student of Graham Reed, disclosed a good soprano voice in the Micaela aria from Bizet's Carmen. One of the outstanding features of the concert was the concerto for piano and orchestra by Rodolfo Cornejo, a Filipino, pupil in composition of Wesley LaViolette and in piano of Mr. Gunn. This young man, already a pianistic artist, showed him to be a composer of high merit. Leo Krakow, student of Leon Sametini, won his audience in the first movement of the Beethoven concerto in D major. Hilda Eisenberg, student of Blanche Barbot, gave a good account of Leise, leise from Weber's Der Freischütz. Ellen Hougesen, pianist, student of Lillian Powers, won the applause of the audience after her fine playing of the first movement of the Beethoven G major concerto.

It was interesting to hear for the first time here the Vivaldi-Bach concerto for four pianos and string orchestra, with Idaho Krehm, Miriam Ulrich, Zella Wyatt and Ethel Evensen at the pianos.

The concert showed the high musical standards of the Chicago Musical College and we regret that we have not the space to reproduce here the address of Rudolph Ganz, director of the college.

Karl Krueger Conducts Chicago Symphony

At the concert given by the Chicago Symphony Orchestra in A Century of Progress series under the auspices of the Chicago Friends of Music, on June 21, at the Auditorium, Karl Krueger, former leader of the Seattle Symphony Orchestra, made his debut here as conductor. His reading of the Brahms symphony No. 1 in C minor had much to be admired. Mr. Krueger must have found in the Chicago Symphony Orchestra an excellent instrument and the men must have found in him a conductor who knows what he wants for they responded to his most minute demand so that the performance revealed Krueger at his best. There is nothing theatrical about Krueger's conducting. Everything he did was correct. He and the orchestra scored a big success, which was duplicated after Debussy's L'Apres-midi d'un Faune, the scherzo from Mendelssohn's A Midsummer Night's Dream and Rimsky-Korsakoff's Capriccio Espagnol. We are happy to have made Mr. Krueger's acquaintance here and express the hope that he will return to a city in which he has already won popularity.

The soloist of the night was Marion Claire. This young woman has made big strides since her debut with the Chicago Civic Opera. Not only a beautiful woman, she is an exquisite artist. She had the audience in the hollow of her hand before Conductor Krueger lifted his baton to give her as fine an accompainment to Elsa's Dream from Lohengrin as we have heard from the same stage. Marion Claire has exemplary enunciation and her German is as pure as her English, Italian or French. The voice is even in all registers and her song pleased the ear quite as much as her appearance charmed the eye. After hearing and seeing Miss Claire we understand why she is starring at the Municipal Opera in St. Louis.

Music at the World's Fair

We have been asked why the many happenings in music at the World's Fair are not fully reviewed in these columns. The programs have been good but those of a recent week were offered by the school children of Chicago under the direction of Dr. J. Lewis Browne and Oscar Anderson and have often been reviewed previously. This week many singing societies, choirs, university organizations and school bands and orchestras furnished the program. The main features were the programs given by the Scandinavian-American Society, the American Union of Swedish Singers of 2,000 voices, the United Danish Singing Societies of America of 1,000 voices, the Finnish Singers of America of 300 voices and the Norwegian Singers of 2,000 voices. The University of Cincinnati glee club and the University of Wisconsin band also performed during the week. There were other musical attractions at the Fair during the week. However, the environment at the Fair is not conducive to the best that we have to present in music. The Auditorium is the ideal hall for music in Chicago.

Council of Teachers of Singing Demonstration

What has been accomplished in the first year of voice class instruction in the public high schools under the auspices of the Chicago Council of Teachers of Singing was shown in a demonstration and contest at Curtiss Hall, on June 10. This work has been in the nature of an experiment this season. It is a new idea to teach voice in the schools in class and it is also something of a departure from former procedures to teach solo singing at so early an age. The results on this occasion show the value of the work which should prove to be an important factor in musical education.

At the solo contest twenty-six girls and boys of high school age who had received training in classes of from twelve to twenty pupils, competed for awards. Only eight schools were represented as only that many have organized voice classes. A one-year scholarship for private lessons was awarded to Louise Males from Senn High, in the soprano group; Bernice Rubinoff, Marshall High, alto; James McHugh, Hyde Park, tenor; and Harry Hayden, baritone, Tilden.

A LETTER FROM

DANIEL FROHMAN

TO

ANNA FITZU

AFTER HER

RECENT NEW YORK APPEARANCE

DANIEL FROHMAN

GAIETY THEATRE

45TH STREET & BROADWAY BETWEEN 6TH AVENUE

NEW YORK

TELEPHONE BRYANT 9-3420

June 19, 1933.

Miss Anna Fitzu,
Carnegie Hall,
56th St. and 7th Ave.,
New York, N. Y.

Dear Miss Fitzu:-

I want to send you a note to say how delighted I am, and my friends were, at your fine concert the other evening, and how much we enjoyed, not only your splendid selections, but the fine quality of your voice, which reminded me of the early days when you were such an outstanding star. I hope you will soon give the general public the benefit again of your fine qualities as an artist. Such an appearance as yours, with such a voice, should not hide itself in retirement. I hope soon we may all hear again of your public appearances.

With best wishes, I am

Cordially yours,

Daniel Frohman

DF:LS

N. Y. Teachers Protest Proposed License Law

(Continued from page 5)

whom a tax of this kind would force to make application. We could not handle a problem of this size and in turn it would revert to the city for relief, defeating any revenue resource."

Harold Bauer, president of the Beethoven Association, telegraphed: "Discriminatory tax upon music teachers is monstrous and unworthy of cultured community. Hope proposal will be defeated."

Defense Committee Appointed

Mr. Tremaine was given authority to appoint members of the New York Music Teachers Defense Committee of Fifty, of which he himself is chairman. In this capacity Mr. Tremaine has written a letter to the Mayor of New York:

"Hon. John P. O'Brien
Mayor of the City of New York
City Hall
New York, N. Y.

"Dear Mr. O'Brien:

"As you may possibly have seen in the newspapers, decided opposition has developed among the music teachers of the city against the proposed tax on music schools and music teachers, and an organized move has been made to combat it. The organization of those opposed was perfected last night at a meeting in Steinway Hall of representatives of the leading musical forces of the city, including general musical organizations, music teachers' groups, and music schools. I was elected chairman of a committee of fifty selected from these organizations to make formal protest to you and to the Board of Aldermen. This I am now doing, and I am enclosing herewith copy of a resolution adopted at last night's meeting which presents some of the arguments advanced against the proposed unjust and discriminatory tax.

"On behalf of the committee I ask for a public hearing before any further action is taken on this bill.

"I am enclosing herewith copy of a telegram received by the Musicians Emergency Aid Fund from Walter Damrosch, its president, also of a telegram received from Harold Bauer of the Beethoven Association. The proposed tax seems to me and to practically all the musicians of the city as very unwise from the viewpoint of the revenue to be derived from it. It is also most objectionable and certain to arouse vigorous and widespread protest from the fact that it is the first suggestion which has been presented to tax education, the basic policy of our national and city governments being to foster education and support it from the public funds rather than to tax it.

"It was further strongly brought out at last night's protest meeting that the licensing of music teachers was both unwise anl impractical. Such a scheme was attempted eleven years ago and was abandoned when all the facts connected with it were brought to light."

Preliminary List of Members

Membership in the committee is not yet complete, but on going to press the list included Walter L. Bogert, secretary, The Bohemians; Myrtle H. Bowman, president, Oxford Piano Teachers Association; Walter Damrosch; Charles H. Doersam, president, American Guild of Organists; George Fergusson, chairman, American Academy of Teachers of Singing; Harold Friedman, New York Federation of Music Clubs; Mrs. R. A. Gardiner, New York Association of Music School Settlements, also representing Music Division of National Federation of Settlements; Hilda Grace Gelling, vice-president, New York Singing Teachers Association; Rubin Goldmark, president, The Bohemians, and Musical Foundation; Mrs. Hermann Irion, Musicians' Emergency Aid Fund; Paul Jellenek, president, Associated Music Teachers League; Horace Johnson, associate editor, Musical Courier; Paul Kempf, editor, The Musician; Pierre V. R. Key, editor, Musical Digest; Wilfried Klamroth, American Academy of Teachers of Singing; A. Walter Kramer, editor, Musical America; David Mannes, director, David Mannes School of Music; Mrs. Harold Vincent Milligan, National Music League; Etta Hamilton Morris, president, New York Federation of Music Clubs; Percy Rector Stephens, president, New York Singing Teachers Association; C. M. Tremaine, director; Louise Weygester, president, Vocal Forum.

A Council of Five, taken from the committee's membership, includes Mr. Fergusson, Mr. Kramer, Mrs. Irion, Mr. Jellenek, and Mr. Bogert; plus Mr. Tremaine, chairman, and Miss Gelling, secretary.

William B. Stearns Managing Knights of Columbus Band

The New York Chapter of the Knights of Columbus Band will begin its second tour of the United States, under the baton of Rocco Magri, on September 4 in Newark, N. J. Its New York recital at Carnegie Hall is scheduled for October 12. Prior to that the band is to tour in the East and following the Carnegie Hall appearance will play in the key cities from New York to the Coast and back, under the auspices of the Knights of Columbus. William Bernard Stearns has the exclusive management of the organization.

Collins to Teach During Summer

Edward Collins, pianist, composer and conductor will teach during the Summer Master Class at the Chicago Musical College until August. On July 11, Mr. Collins will give an all-Brahms program at the Punch & Judy Theater. In August he will go to his summer home in Wisconsin and remain there until September. In October, Mr. Collins will open the fall season of Bertha Ott's Concert Season with a recital, the program formed completely of his own compositions.

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—*Minneapolis Star*

Photo by Setzer, Vienna

ELISABETH SCHUMANN

New York Herald Tribune:

Mme. Schumann again impressed as a notable singer and interpreter and an adroit maker of programs. Her vocal assets, including a characteristic brightness in an often delectable tone quality, combine with expressiveness of an individual type, to give artistic pleasure far above the average of song recitals.

New York Sun:

Elisabeth Schumann was able to pass from song to song and composer to composer with a diversity of style and mastery of expression generally interesting, poetic and delightful in spirit. Mozart's "Das Veilchen" was rendered with an exquisite delicacy of nuance, at once imaginative and of a beauty of insight quite individual with this singer.

New York American:

Mme. Schumann's voice possesses a delightful flute-like quality, fresh, fluent and flexible. She is an admirable interpreter, and in her Schubert, Brahms and Strauss songs effectively suggested the significance of the words in her management of the music.

Chicago Daily News:

Her singing was unforgettable because of the glistening beauty of a voice so bright that with but a few more vibrations it would have lost its perfect intonation. The quality of this voice was very personal, and her singing represented a quite individual adornment to a fine traditional vocal style. We could not hear more beautiful singing anywhere.

Cincinnati Enquirer:

Real artistry is a rare thing; Mme. Schumann possesses it to a remarkable degree. It is separate and apart from her vocal mechanism, the latter serving only to demonstrate the artistry. One knows, in listening, that she is concerned only with the beauty of her songs; that she understands and feels them with a depth possible only to fine musicianship and healthy emotionalism. . . . The audience was large, tremendously enthusiastic and gratefully appreciative.

Cincinnati Times-Star:

The voice of Madame Schumann is as interesting as the choice of her program. It is a high, intensely sweet soprano, with an individual quality which gives it color of being higher in line than actually it is. . . . Madame Schumann sings with complete control of her voice. She possesses intelligence to direct it as she wills, to color it, to carry it in gracious fashion towards legato lines.

Pittsburgh Post Gazette:

Elisabeth Schumann presented a program the like of which we haven't heard in some time. You may not like lieder singing, you may be one of those who imagine that song has to be Italianated with top-tone, but even then you must concede that Mme. Schumann is a vocalist of rare artistry, that she is far beyond any idiom, and as a program maker she is the best we have had. Bring back that Schumann woman, she has things to tell us.

Pittsburgh Press:

Madame Schumann's performance disclosed the fact that she possesses *surpassing artistry* and is a musician of attainment, qualities that were most apparent in the two Bach pieces that began the program. Madame Schumann was supreme in her presentation of these exacting numbers, endowing them with a style, flexibility and fine restraint, that could not have failed to win converts to the Bach cause.

Pittsburgh Sun-Telegraph:

Her voice has lent its beautiful lyric quality to many a gay operatic scene, and it is especially well adapted to the singing of those exquisite miniatures which she chose to give us last night. As a musician she can easily rank with the best.

St. Paul Pioneer Press:

She has a voice of much natural sweetness and beauty, one of those comparatively rare sopranos which is bright without being hard. Better still, she has an easy command over its proper use.

Minneapolis Tribune:

Her voice is one of the most beautiful I have ever heard, possessing a thrush-like quality like no other voice on the concert platform and she knows how to use it effectively. There is not a break in the continuity of tone, which is a quality very much to be desired in Mozart's vocal numbers, and she has a keen dramatic sense, although her voice is lyric.

Minneapolis Star:

Here is unquestionably one of the world's greatest lieder singers, an artist of utmost poise and serenity, whose faultless interpretations defy criticism.

Montreal (Canada) Gazette:

Mme. Schumann can make something out of nothing as was proved by her group of English songs, such as one has rarely heard from an English singer. But it was in the three groups of German Lieder that the greater side of the art of this soprano was revealed.

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RAYA
GARBOUSOVA
Cellist

WHOSE RECENT APPEARANCE WITH ORCHESTRA DIRECTED BY
PAU CASALS
WAS THE MUSICAL SENSATION OF BARCELONA SEASON

Press Notices

This Russian 'cellist is a truly eminent artist. She possesses an exquisite artistic feeling, a great correctness of style and steady mechanism. In a word, she is a magnificent 'cellist and artist.—*Noticiero Universal. April* 1, 1933.

A concert of high artistic quality took place last night with the participation of the 'cellist, Raya Garbousova, and the Pablo Casals Orchestra. It is not necessary to insist upon the success obtained by Casals and the members of his admirable orchestra; such results are inherent to their activities. But it is necessary to point out the triumph of Raya Garbousova, a 'cellist of surprising facility in handling the bow, of virility of tone, of powerful technique and of penetrating musicality. Raya Garbousova received warm ovations, being called numberless times before the curtain.—*Vanguardia. April* 1, 1933.

Raya Garbousova, who plays with great style, executed the three tempos which the Haydn Concerto is composed of, with fulness of tone, most beautiful in the delicate shades, and complete technical self-possession. The public understood the value of this Russian artist and lavished its enthusiastic applause at the close of the Concerto, the last tempo being the one in which the artist rose to the greatest heights.—*Diario de Barcelona. April* 1, 1933.

She is an exceptionally endowed artist in whom one can equally admire a great faculty of execution and an exceptional temperament and musicality. The interpretation of the Concerto of Haydn was truly masterly. Perfect comprehension of the work and admirable adaptiveness to the style, incisive refinement in the shades and complete power over the possibilities of the instrument—such are the qualities she was able to demonstrate.—*Publicitat. April* 3, 1933.

She inspired the three tempos of Haydn with a purity of style and an absolute authority at the service of the composer. The true success which Raya Garbousova gained for her interpretation of Haydn, repeated itself with the Variations of Tschaikowsky, in which all the difficulties bristling in the solo part were admirably overcome. I insist therefore upon the triumph obtained by the young Russian cellist.—*La Noche. April* 4, 1933.

MANAGEMENT: IBBS & TILLETT,
124 WIGMORE ST., LONDON, W.1.

Sixty-Second Commencement Held at Syracuse University

Secretary William H. Woodin, Charles Sanford Skilton and Walter Hampden Receive Honorary Degrees

SYRACUSE, N. Y.—At the sixty-second annual Commencement exercises of Syracuse University the entire program was given over to a celebration of the sixtieth anniversary of the founding of the College of Fine Arts. The Chancellor's commencement address was on The College of Fine Arts Through Sixty Years, and Secretary of the Treasury William H. Woodin spoke briefly to the 4,500 guests and 1,200 graduates on Music in Everyday Life.

At the close of the exercises the honorary degree Doctor of Music was conferred on Charles Sanford Skilton, American composer and teacher of composition and organ at the University of Kansas, and to Mr. Woodin. The Doctor of Literature degree was conferred on Walter Hampden, Shakesperean actor, and the Doctor of Fine Arts on Ernest Barott, president of the Canadian Architectural Association.

The College of Fine Arts presented four candidates for the degree Master of Music, and forty-one for the degree Bachelor of Music. These students had appeared in individual recitals during April, May and June, and on the evening of June 2 fourteen of the most talented had given the Commencement Concert before a large audience of guests, parents and friends.

In conferring the doctor's degree upon Secretary of the Treasury Woodin, Charles W. Flint, Chancellor of the University, spoke in part as follows: "But it is another William Hartman Woodin who is summoned to this platform on a day when we celebrate the anniversary of the founding of our College of Fine Arts: a genuine lover of the fine arts, a generous patron of music and of musicians; above all, a composer, whose compositions for violin, voice, and orchestra have many times been put to the test of public performance, winning not only the approval of the great public for whose satisfaction the work of artists has always been done, but generally recognized by professional musicians as worthy of high merit, having peculiar charm and beauty.

"It is our pleasure to signalize this special anniversary occasion by departing from our established custom which has reserved the doctorate in music for professional musicians outstanding in both musical and academic worlds, and today honor one for whom music and music composition are an avocation, but whose contributions to music have received notable recognition and have already found a place on the programs of the philharmonic orchestras of Berlin and Vienna as well as the Manhattan Symphony Orchestra in New York City.

"Therefore we do now confer upon you the degree Doctor of Music and invest you with all the rights and privileges appertaining to that degree."

A large number of old graduates and former students attended the exercises and all were happy, as were hundreds of others, to have the fine arts recognized so notably and so aptly by the Chancellor and Mr. Woodin. H. L. B.

Montreal Music Club Elects Officers

Choral Concert Celebrates Brahms Centenary

MONTREAL, CAN.—The Matinee Musical Club elected the following officers for the season 1933-34; President, Mrs. C. N. Moisan; first vice-president, Mrs. Conrad Manseau; second vice-president, Mrs. M. W. Hackett; secretary, Mrs. A. Douglas Anglin; treasurer, Mrs. Hugh Shoobridge. The conveners of committees are: Program, Mrs. L. P. Dorval; scholarship, Mrs. Alfred Forest; reception, Mrs. W. J. Legallais, house, Mrs. J. Simard; hostess, Mrs. W. H. Finlay; press and printing, Mrs. J. P. Charbonneau; courtesy, Mrs. Omer Noel, Mrs. Eugene Kuester, Mrs. W. J. S. McMaster.

The German Harmonia Club in a concert arranged by M. Hufnagel, celebrated the hundredth anniversary of the birth of Brahms. The club's orchestra, directed by Roger Giguère, opened the program with the slow movement from the C minor symphony. The first set of the Liebeslieder waltzes was performed by Mrs. Hufnagel and W. F. Shepherd as pianists, assisted by a vocal quartet: Jane Lee, Mrs. J. Evans, Roger Giguère and Thomas Archer. Songs were executed by Jane Lee, Germaine Bruyère, Thomas Archer, and a duet by Miss Bruyère and J. Brunet. The evening program was brought to a close by the orchestra playing two of the Hungarian dances.

Dr. Louis L. Balogh, organist of St. Patrick's Church, was installed as chairman of the local branch of the Canadian College of Organists at the final meeting of the season. He succeeds Stanley Oliver, organist of St. James United Church. H. P. Bell of the Montreal Daily Star addressed the members on Musical Criticism. E. C. N. L.

Robin Hood Dell Concerts Open July 6

PHILADELPHIA.—The forthcoming performances of opera at the summer concerts of the Philadelphia Orchestra at Robin Hood Dell, will open on July 10 with Aida which is to be repeated the following night. The principals are Anne Roselle (Aida), Kathryn Meisle (Amneris), Frederick Jagel (Rhadames) and Giuseppe Martino-Rossi (Amonasro). Alexander Smallens, music director of the Dell, is to conduct all sixteen of the opera performances. Karl T. F. Schroeder, stage manager, is preparing as near the full scenery for all the productions as the facilities at the Dell permit. There are to be footlights, border lights, electric towers and a "traveling moon." Spotlights will be played from the side to obviate shadow elongations on the backdrop. Scenery lent by the Philadelphia Grand Opera Company is now being set up for selection, and costumes are being arranged for. Mr. Schroeder is preparing to handle 150 people on the stage. Besides those already named, Mr. Smallens announces the following additional artists for the operatic sequence: Agnes Davis, soprano; Irra Petina, mezzo-soprano; Paceli Diamond and Berta Levine, contraltos; Albert Mahler, tenor; Benjamin Grobani, baritone; and Abrasha Robofsky, bass-baritone.

The fourth season of the Robin Hood Dell concerts begins July 6 and continues until August 30. Saul Cohen Caston is assistant conductor and guest conductors include Erno Rapee, Eugene Ormandy, Hans Kindler, Howard Barlow and David Mendoza. Among special attractions announced are Florence Frantz, artist student with Isabelle Vengerova at the Curtis Institute of Music, who will play the Liszt A major concerto; the Hall Johnson Negro Choir; the Strawbridge and Clothier Chorus under Dr. Herbert J. Tily; the Humphrey-Weidman group of dancers; and Beethoven's ninth symphony, with large chorus and prominent soloists.

Hutcheson Awarded Degree by Oberlin

Ernest Hutcheson, concert pianist and dean of the Juilliard School of Music, was awarded the degree of Doctor of Music by Oberlin (O.) College, June 20.

Mr. Hutcheson, who in 1927 became dean of the Juilliard Graduate School, recently on the retirement of Dr. Frank Damrosch as director of the Institute of Musical Art, was appointed dean of the entire Juilliard School of Music, which includes the Graduate School and the Institute of Musical Art.

As dean of this school, Mr. Hutcheson holds a position of prominence in music education in this country. In addition to this association he is known as concert pianist, educator, composer, conductor, teacher, and executive.

Born in Melbourne, Australia, Mr. Hutcheson began his career in music as a child prodigy at the age of five. The greater part of his education was obtained in Germany, where he graduated from the Leipsic Conservatory. Following several tours through Germany, Russia and England, he came to the United States. Since his arrival in America thirty-three years ago, he has made extensive tours, and has appeared with the major symphony orchestras of the country.

Two years ago Mr. Hutcheson began to broadcast weekly. From the beginning he chose his own programs and insisted on offering to the public only the music of a high type because he believes that the general public desires it.

New York College of Music Holds Commencement Concert

Marking the close of its fifty-fourth year, the New York College of Music (Carl Hein, director) gave a commencement concert in Town Hall on June 23. As has been the custom for many years, the students of this old and representative musical institution were heard in an extensive program of professional calibre. A movement from a Brahms piano quartet was played with excellent effect by Thalia Cavadias, Jerome Kasin, Anthony Messina and Avron Twerdowsky. Masha Hackel, soprano, sang pleasingly The Lass with a Delicate Air by Arne and a Pastoral by Carey. Ruth Epstein, harpist, gave most acceptably an excerpt from the Adirondack Sketches of A. Francis Pinto. Miss Cavadias was heard in the Chopin ballade in G minor, played brilliantly. John Bonanni performed the first movement of the Mendelssohn violin concerto with technical prowness. Ignatius Palazy, baritone, sang an aria from Verdi's Ernani in a voice of sympathetic quality. The Lalo cello concerto was interpreted by Martha Marden appealingly. Especial applause was given Constantine Stronghilos, pianist, for his performance of the Schulz-Evler paraphrase of the Beautiful Blue Danube. The first movement of the Brahms violin concerto, played by Sidney Greenstein, closed the musical portion of the program satisfyingly.

John H. Meyer, secretary of the school, made an address to the graduates, in which he paid tribute to the memory of the late August Fraemcke, for many years co-director of the institution with Mr. Hein. He charged the students with the importance of maintaining high standards in the musical calling. Mr. Hein then presented diplomas and certificates to the following:

Artist diploma, Thalia Cavadias; Teacher's diploma, John Bonanni, Benjamin Bo le, Teofila Kelter, Anthony Messina, Albert Scafidi and Winifred Welton; Teacher's certificate, Edna Bloomfield, Leontine Bodenlosz, Anna Narita Bovino, Florence Cattadoris, Thomas Cappello, Ethelind Cesarini, Nora Connolly, Loretta E. Daniels, Ruth Epstein, Theodora Foth, Carrie Goldstein, Julia Gomez, Raymond Greenfield, Mildred Hamburg, Jacques Hetteix, Aphrodite Jannis, Joseph Kramer, Eleanor Cecilia Laning, Frederick B. Marshik, Yola Mascia, Victor Mazzari, Genaro Mambruno, Wilhelmina Meagher, Alice Mokarzel, Mary E. Mullen, Dora Neclerio, Elizabeth Sabathe, Frederick Von Scholer, Jr., Ludmilla Veilon, Pericles Voultsos, Vera Wilson and Harold Tolles; Testimonials, Mande Atsalas, Jack Badget, Alice Barker, Petra Carino, Alfred Ceppaluni, Frances Cheifitz, Arnold D. Cohen, Eleanor Conrard, Roland F. Crean, Irmengard Eismann, Joseph Faltz, Olinda De Felice, Adelle Fink, Jacqueline Goodier, Margaret Hughes, Arthur Ingraham, Katherine I. Kelly, Mignon Laird, Blanche Liebeskind, Santina Miele, Mary M. Morris, Lillian Notardonato, Amy Redfield, Irma Shamowitz, Gertrude Schottler, Mildred Sipperly, Edward Suo, Ruth Thuren and Felicity Wh teman.

Chicago Opera Company Gives La Boheme for Overflowing House

The Chicago Opera Company continued its sequence of offerings at the Hippodrome, New York, on June 22 with a performance of Puccini's La Boheme. The huge theatre was filled to capacity and 1,500 were turned away.

The production was an excellent one and drew salvos of applause from the house. An appealing stage portrait of Mimi was limned by Charlotte Ryan, formerly of the Metropolitan. Lucy Monroe was a gay and insouciant Musetta. Rodolfo was sung and acted with skill and dramatic adroitness by Lawrence Power. The Marcello was Pasquale Amato, who gave a masterly exposition of this rôle, one which he has often sung at the Metropolitan. Giuseppe Interrante scored as Schaunard, and Natale Cervi in the characters of Alcindoro and Benoit. Giuseppe Bamboschek conducted with firm and musicianly control.

Six thousand persons heard Carmen on June 26 at the New York Hippodrome as presented by the Chicago Grand Opera Company. Anita Klinova, remembered for her appearances several years ago with the San Carlo Opera Company, returned recently from Europe and was entrusted with the title rôle. While she was somewhat lacking in the lure and fascination necessary to the rôle, her voice had power and richness. Aroldo Lindi, the Don Jose, gave a creditable account of himself vocally. The huge audience liked the Flower Song so much that they demanded a repetition which Conductor Bamboschek graciously allowed. There was a newcomer, Edith Alexander, as Micaela making her operatic début. A graduate from the ranks of light opera, she acquitted herself well. Miss Alexander has a light soprano voice of pleasant quality which she used with taste; she acted with simplicity and her delineation had all the sympathetic appeal demanded. Giuseppe Interrante's Escamillo was routine, while others in the cast completed an adequate cast.

Contrary to a previous announcement, the company will play another week. Beginning Sunday, July 2, the repertoire announced is as follows: Samson and Delilah, Traviata, Cavalleria Rusticana and Pagliacci, Rigoletto, Samson and Delilah, La Boheme and Trovatore. No matinee is scheduled for this week. J. V.

Ernest Bloch Returns from Europe

Ernest Bloch, American composer, returned from Europe on June 29, by the SS. Lafayette. He brought with him the scores of the new service of the Reformed Synagogue, which he was commissioned to write by Felix and Gerald Warburg, along with uncompleted works that he expects to finish here. His future activities may include holding master classes in composition and the conducting of concerts of his own music. Mr. Bloch has been in Switzerland for the past two years.

Adolph Lewisohn Gives Dinner

Adolph Lewisohn, founder and honorary chairman of the Stadium Concerts Committee, carried out an annual custom when he gave a dinner preceding the opening of the sixteenth season of the Stadium Concerts on June 29. The dinner took place at the Claremont and afterward the guests listened to the concert.

JUILLIARD MUSICAL FOUNDATION

THE JUILLIARD SCHOOL OF MUSIC

JOHN ERSKINE, President

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2. Applicants should have graduated from high school, or from an equivalent school.
3. Applicants should be endorsed by their teachers and schools.
4. Applicants should furnish evidence of marked talent.
5. Applicants should be over sixteen years of age and under twenty-five, with the following exceptions:
   (a) Men singers may be between the ages of 16 and 30.
   (b) Applicants in Composition may be between the ages of 16 and 30.
   (c) Applicants in Conducting may be between the ages of 16 and 30.
   (d) Applicants in Flute may be between the ages of 16 and 30.

The Fellowship examinations will be held in New York City during the week beginning September 28, 1933. Applications must reach the school before August 15, 1933.

For further information, please address

THE JUILLIARD GRADUATE SCHOOL

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NEW YORK JULY 1, 1933 No. 2777

Wagner is still in the Ring.

—o—

Whistling to keep the spirits up is good music—if it is on pitch.

—o—

Rousseau's advice does not appear to apply to modernistic composers: "Take the opposite course to custom and you will almost always do well."

—o—

Musicians hit by hard times should remember the words of Carlyle: "Let us cease shrieking and begin considering." The Musical Courier adds: "And advertising."

—o—

England is a mentally fine-balanced and steadfast nation. Of all the Allies, it was the only country that performed Wagner operas continuously during the war; and at present despite the strong English feeling against Nazi radicalism, the London public packed Covent Garden during the recent season there, every time a Wagner opera was the attraction.

—o—

There is talk of establishing a special university in New York for a number of the professors ousted from their positions in Germany. An admirable idea, were it to follow the establishment of a special conservatory in New York or any other city in this country, for a number of the American musical professors who have not even jobs from which to be ousted.

—o—

Substituting Peter for Paul

Speculation is rife as to how Toscanini's refusal to conduct at Bayreuth will affect attendance at the festival. Richard Strauss has consented to take his place, but whether he will prove a box office equivalent remains to be seen. When he substituted for Bruno Walter on the occasion of the latter's cancelled appearance in Berlin, the hall was by no means full, many German music-lovers having stayed away out of resentment.

Many foreign visitors to Bayreuth have already bought their seats and cannot return their tickets; those who have not paid in advance may change their minds. Whatever they do, the Bayreuth management will have no trouble in filling the theatre with Nazi sympathizers. Therefore, the world may never know the real effect of the maestro's defection. In any case, it will make some Germans think.

—o—

Raiding the Musical Coffer

Consternation is a mild word with which to describe the reaction of the New York musical profession to the extraordinary proposal made before the Board of Aldermen last week to require teachers of singing, dramatics and the dance to pay an annual license fee. Not only does the ordinance proposed by Alderman Edward J. Sullivan of Manhattan provide for a systematic annual levy of $250,000 upon the members of a profession already weighed down by economic burdens, but it proposes to submit the seasoned veterans of the teaching world to the humiliating expedient of demonstrating their fitness to give instruction before a so-called "examining board" which would, presumably, be appointed by political favor. They would have to pay not only for the license but for the examination.

To be sure, this is not the first time that the licensing proposal for music instructors has raised its menacing head in Manhattan. It has a way of popping up when the city treasury is in need of funds. At the present time, as is well known, the city is in desperate quest of larger revenues. For some months, the Tammany politicians who dominate its policies have been engaged in a feverish search for possible sources of funds. In the last few weeks, several measures have been proposed—the most notorious being that to tax all owners of automobiles. This met with such a storm of protest that it was abandoned. It is significant that the teachers' taxation plan followed so soon after this *débâcle*. Perhaps the members of the Board of Aldermen did not foresee the possibility of great opposition from musicians and dancers—at least, not in any degree comparable to that of the motor-owners. If this was their assumption, they were mistaken.

No sooner had the news of the proposed license ordinance been made public than the militant membership of the vigilant New York Singing Teachers' Association (Percy Rector Stephens, president) lodged a vigorous protest. Others opposing the measure are the American Academy of Teachers of Singing, and numerous other active musical groups and instructors. A preliminary meeting of protest was held in Steinway Hall on June 23, at which time plans for effectively combating the measure were discussed. It is obvious, from the determination of these groups, that they will not cease their effort until they have enlisted the most influential members of the musical profession in a united front against such a law.

It is well that the members of the city government who are proposing the measure should realize in advance what an organized and effective protest will be aroused. In addition to the groups already cited, there are numerous other organizations which will cast their influence upon the side of the teachers. Although the measure has been put forward at a strategic time—the beginning of the summer, when many musicians are out of the city—its passage will not be possible without one or more hearings which will be open to the public. It is highly likely that the members of the musical profession will rally such a weight of evidence against the proposal, will organize this protest so convincingly, and will bulwark it with such a body of influential testimony from the most representative musicians, that the attempt to raid the musical treasury will be abandoned.

It is important for the city officials to remember that no such recent attempt to levy on music has succeeded. It is an encouraging thing for the profession that this is true. The tendency of New York's citizens is to resist any measure that infringes on personal liberty. Therefore, the bulk of opinion will be in favor of the harassed musicians, provided effective publicity is given to the defense campaign. For if it is possible at this time to railroad such a law into effect in spite of the opposition of the musical public, the door will be open for the passage of other tax measures upon every field of musical art.

—o—

Caging the Creators

From Dr. Goebbels' recent pronunciamento to the theatre directors of Germany:

I must protest against the slogan of art's being international. Art will have all the more international value the deeper it is rooted in the national mentality. If Die Meistersinger is so frequently performed abroad, the reason is to be found in the fact that foreigners regard this play as a typical expression of the German popular mentality. Abandon the fantastic idea that you can conquer the world by severing your relations with your own country. You will conquer the world only when you stand firmly with your own people.

Tristan and Isolde, too, is performed frequently all over the world. Is that work a "typical expression of German popular mentality"? The same question might be asked also about Richard Strauss' Salome.

Great art cannot be confined within racial or geographical boundaries, and it is never created through political pressure or the iron urge of despotism. Gluck wrote operas in Paris; Handel composed oratorios in England; and Beethoven and Brahms found inspiration for masterpieces in Vienna. The four composers were German.

To stand "firmly with their own people," many tonal creators have found it necessary first to gain an international reputation.

—o—

In Defense of the Composer

This is a day when creative figures, to be heard at all above the din of conflicting aims and antagonistic strivings, must organize themselves into a committee and issue a manifesto. The most recent example of the tendency is found in the formation of a Composers' Protective Society, among a group of some thirty creative musicians active in this country. The purpose of the organization is nothing less than "to reinstate the composer to his rightful place in the world of music."

The group thus states its objectives:

1. To assist composers to obtain a more commanding position in our musical life, and to enable them to gain a livelihood from their work. (The yearly salaries for the conductors of but six of our major orchestras aggregate well over a quarter of a million dollars, to say nothing of soloists' fees. Is it too much to propose that each of these orchestras budget a minimum of a thousand dollars to commission a work from a representative American composer annually, and that their budget include fees for new works, which, at the present time, the average composer is generally forced to waive in order to have his work played at all?)

2. To bring about a greater spirit of coöperation between Americans and foreigners in our midst, that we may secure more adequate representation of native works.

3. To inform the public of the conditions, environments and obstacles under which composers labor, to which end we shall issue a pamphlet tentatively to be called Composers Speak Up.

4. To issue a monthly list of new works of outstanding merit selected by a jury of composers consisting of five members of the society, the works to be of any tendency, the selection to be solely on merit, the list to be forwarded to conductors and interpreters.

5. To seek the establishment, in our conservatories and colleges, of courses in contemporary music analogous to the courses in contemporary literature and drama.

6. To maintain a bureau of information which will bring to the attention of the musical public the numerous instances of ill-treatment of composers by conductors and interpreters.

7. To serve as agents for composers in all parts of the country in bringing their works to the notice of performers and publishers.

8. To maintain corresponding members in important cities of America and Europe.

9. To give an annual festival of modern music, the programs to be selected by a composers' board.

In conclusion the society invites coöperation of all sympathetic creative artists throughout the country. "The situation calls for immediate and conclusive action. In the unity we propose lies the hope of a better day for the composer in America," is its final call to arms. The singers include: Vivian Fine, Joseph Achron, John J. Becker, Russell Bennett, Marc Blitzstein, Henry Brant, Israel Citkowitz, Henry Cowell, Fannie C. Dillon, Richard Donovan, Vladimir Dukelsky, A. Lehman Engel, George Gershwin, Aurelio Giorni, Percy Grainger, Charles Haubiel, Irwin Heilner, Bernard Herrmann, Philip James, Douglas Moore, Jerome Moross, Harold Morris, Wallingford Riegger, Carlos Salzedo, Lazare Saminsky, Joseph Schillinger, Elie Siegmeister, William Grant Still and Bernard Wagenaar.

If the program outlined seems a rather ambitious one, it is well to remember that the new organization aims "to deal with the fundamental abuses which have resulted from the badly organized musical structure of America." It aims to enroll "all progressive composers living and working in America (regardless of affiliation) in a mutual agency for the solution of their common difficulties." Such a vast project evokes admiration for the vision of the planners. If they do not succeed in carrying out all their reforms, it is yet sincerely to be hoped that their efforts will be rewarded with substantial and permanent gains on the creative musical front.

VARIATIONS

By Leonard Liebling

I picked up in a Madison Avenue bookshop some old volumes of the Vie Parisienne, of the years 1881-1883, containing much characteristic and interesting musical matter.

The appended scherzo (from one of the 1881 sheets) is called Musical Alphabet, and although written only fifty years ago or so, shows startling differences from our modern musical way of thinking.

For instance, the praise of Gounod seems to us much overdone; the adulation of Meyerbeer, a bit cloying; the terror of Wagner, strongly ridiculous. The attitude toward Berlioz the omission of Bach, Handel and Chopin's larger works, the supercilious treatment of Mozart, and the assertion that it took the French to appreciate Weber properly—all those phases of this typical bit of Gallic tomfoolery will be highly diverting to 1933 readers:

Auber—Worthy personage. Enthusiasm superfluous when listening to his music. It is sufficient to speak of him with respect.

Chief works: There are too many to be mentioned in detail. It is well to remember that whatever is not by any one else is by Auber.

Remarks for conversation: "A decidedly French talent." "What facile invention." "What fresh sparkling motives."

Attitude in listening: It is permissible to be inattentive and even to speak; to cough, blow one's nose, and use the lorgnette freely. Indeed, one may go to the length of trilling an accompaniment to the tunes sung on the stage.

Beethoven—A mighty genius! One must bow in reverent awe! There is no contradicting his power! He is great and that ends the matter. Beethoven is played by some of the great pianists; and played at, by all the amateurs.

Opinions: "Wonderful." "Vast as the world." "Gigantic." "Titanic."

Berlioz—"Tremendously interesting." "Bizarre." "A bold colorist."

Caution: While listening, clasp the hands convulsively and look about you wildly. Stuff your ears with as much cotton batting as possible.

Chopin—"What witchery." When hearing one of the nocturnes, turn the eyes upward until they disappear under your hair, *à la* Sarah Bernhardt when she recites amatory verse. Allow a somewhat bitter smile to play upon your lips.

David (Felicien)—His Lalla Rookh is performed occasionally to the great delight of the public, which thus is enabled to get to the sunny magical Orient without much cost.

Remarks: "One would imagine one's self to be there." "Can you not hear the tread of the camels?" "Don't you see the Fata Morgana?" "Clouds of dust, as it were." "Now the caravan passes." "How sultry it is."

Caution: If possible, cross the legs in Arabian fashion while listening.

Delibes—It all depends. Viewed separately, the details are perfect, but the whole is monotonous. He was most happy in his ballet music. It is safe to call Coppelia his masterpiece and to assert that he never will duplicate it.

Caution: A soft "Delightful" should be emitted from time to time by the listener.

Gounod—He conquers the world. His chief works are Faust, then Faust, and once again Faust. No civilized centre is without Gounod. He holds the stage in triumph. He will be heard until the end of time. Everybody sings Gounod, everybody knows him by heart.

Remarks: Say anything transcendental that occurs to you. Begin with "ideal" and end with "godly."

Caution: Murmur in ecstatic delight the inarticulated sounds "mmnoon," "nnounm," etc., like one intoxicated with rapture.

Halévy—Just mention La Juive.

Mozart—One either admires him to the point of insanity or else considers him uninteresting. Some say "What a genius!" The rest claim that he had a childish nature and an excellent digestion. Mozart is heard whenever a well-formed baritone wishes to show himself as Leporello, and—worst of all—whenever a pair of sisters play his symphonies and sonatas in four-handed piano arrangements.

Remarks: "How vivacious." "The acme of sprightliness." "These melodies, so simple, direct, clear, . . . clear, direct, simple, . . . clarity, directness, simplicity."

Meyerbeer—No adversaries. All the world is unanimous in his admiration. His operas dominate the repertoire.

Remarks: "True theatre music." "What richness of sound." "Grandiose." "Marvelous knowledge of stage craft." "Mighty." "Irresistible rhythms."

Mendelssohn—A classical star. Why? Never mind; in spite of his romanticism he is classic.

Remarks: "What *esprit!*" "What unerring taste!" "What delicate melancholy!" "What a scherzo!"

Paer—"He was director of Louis Phillipe's music." "And he is dead? Ah, 'tis a thousand pities, a thousand pities."

Caution: None necessary, for you never will be obliged to hear his music.

Rossini—Heap on praise! The "swan of Pessaro," the "creator of Tell."

Caution: At every third measure, applaud and yell "Bravo, bravi, brava."

Schubert—A dear, sad, sweet, dreamer.

Remarks: "What deep feeling." "Elves dance on fairy feet." "Shadows flit through the air."

Caution: The eyes should be filled with silent tears.

Weber—The Germans find him dull and leave him to us. The scene in the wolf's cave is one of the best stage-sets we have at the Opera.

Remarks: "How romantic." Never ask your neighbor: "When does the ballet begin?"

Wagner—As a Frenchman you must detest him in proportion to the degree of your patriotism. As a listener, the matter of your detestation will be fixed by your powers of endurance.

Chief works: Rienzi, Tannhäuser, Lohengrin, Nibelungen.

Remarks: "My ears hurt." "Heavens, I believe I'm going deaf." How to listen to Wagner: Leave the hall.

* * *

Pathologists always have been interested in the study of the friendship between Wagner and Nietzsche; and Wagner and Ludwig of Bavaria.

* * *

Nietzsche, twenty-four years old at the time met Wagner at Leipsic in 1868. The young Nietzsche wrote to his friend, Rohde, about being "most romantic" during those days, and that the preliminaries to the acquaintance with Wagner, whom he calls "the distinguished eremite," came "pretty close to the fairy like." To the young enthusiast Wagner also appeared to be "a fabulously lively and fiery man." (Others who met Wagner at about the same time simply called him talkative and self-assertive.) Nietzsche accepted a professorship at the Basle University, influenced probably by the fact that Wagner lived nearby, in Triebschen. One of the letters from Basle refers to the Nietzsche brochure, Wagner in Bayreuth, and reads as follows:

"Here, beloved Master, is a kind of festal Bayreuth sermon! I could not hold my tongue and was forced to speak right out. Those who now take joy in you will certainly have their joy doubled by me—such is my present pride and confidence. I have no way of judging how you yourself will receive this tribute. Unpleasant consequences arise with almost every screed I publish—questions are always raised with reference to my personal relations with its subject—misunderstandings which must then be readjusted with considerable charity. Inasmuch as I have this feeling in a very great degree today, I am loath to express myself more plainly. When I consider what I have ventured upon this time, I feel a sense of dizziness and hesitation. Once, in your very first letter to me, you wrote me something of faith in German liberty. To this faith I turn today, just as this faith alone gave me the courage to do what I have done. I am wholly yours with all my heart."

* * *

Soon after writing the foregoing, couched in much the same rhapsodical language that King Ludwig and other rabid followers of Wagner employed in their epistles to him—and is it not a strange circumstance that both Ludwig and Nietzsche died mad?—the author of Wagner in Bayreuth turned against his mighty friend, wrote a booklet denouncing him and his theories, discovered Carmen to be the greatest opera ever written, and Peter Gast, a young and unknown composer, to be the creator of "Southern" music, and "lion" music, which was to reflect the philosopher's Dionysiac "joy in life." To Gast, Nietzsche writes:

"Here's a reflection. We cease to love ourselves wholly when we cease to exercise ourselves in love to others—for which reason this cessation must be guarded against.

"You are shaped of stronger material than I, and are able to create loftier ideals for yourself. For my part I suffer atrociously when forced to do without sympathy. Nothing in the world, for instance, can quite fill up that deep gap the last few years have brought me in the loss of Wagner's sympathy. How often do I dream of him, and always in the spirit of the cordial relation of bygone days! Never did an angry word pass between us; no, not even in my dreams . . . All that is now done with, and what boots it if in this or that particular screed I happened to be in the right? As if this were able to wipe away the memory of the sympathy I have lost! And I have suffered all this many times before, as I expect to suffer it many times again. These are the most terrible sacrifices which my progress in Life and Thought have demanded of me. Even now, after an hour of sympathetic conversation with absolutely strange persons, my whole philosophy begins to rock. It appears to me so foolish to endeavor to have right at the expense of love, or not to be able to communicate one's best for fear of losing another's sympathy."

* * *

Poor, lonely Nietzsche. He was too fine-fibred to collide successfully with a coarse, militant nature like Wagner's. The unhappy writer possibly might have found salvation for his soul in becoming the librettist for Wagner—that is, had the latter been willing to allow any one else to share in his glory. Zarathustra would have made a better opera subject than Parsifal.

* * *

An extensive literature has entwined itself about the subject of piano playing. The books range in content from pamphlets telling how to strike the keys, to volumes dealing with the æsthetics of interpretation. Between the two come whole libraries of biography, annotations on master works, treatises on how to acquire technic, and special pleas for individual composers, schools, systems, or other hobbies of the writers.

The trouble with most of the formal books about music is that they are formal; the ideas of the authors are on dress parade, and we never really are taken into their confidence—that is, in those cases where such confidence might be worth while.

Rubinstein, of the former masters, came nearest in his Aphorisms to telling what really was in his mind on most musical subjects, but even he sacrificed homely truth occasionally for the sake of turning a clever epigram. Liszt never willingly revealed any of the secrets of his art; he loved to pose a bit, like the polished necromancer he was, and hoodwink you even while he showed you his rolled-up sleeves and did the tricks before your very eyes.

Lienau, of the Schlesinger publishing firm, used to tell how Liszt, for the delectation of other pianists, was wont to publish in his operatic fantasias tremendously difficult cadenzas which he simplified whenever he played them in public. In the case of the Don Juan fantasia, I have heard Lienau corroborated by pianists who were in a position to compare the printed composition with the version which Liszt performed at his concerts.

The practice reminds one of Rosenthal's wicked jest to the effect that every virtuoso has three fingerings—the one he practises, the one he uses in public, and the one he shows his rivals.

* * *

Conservatory Soprano, '33 (proudly): "I've got my certificate of graduation."

Conservatory Contralto, '33 (indulgently): "Huh! I've got my certificate of marriage."

* * *

The real problem of radio seems to be to teach listeners that symphonies are not nearly as dull as the ceaseless broadcasting of jazz and drivelly ballads.

* * *

Paderewski says that he would not own a motor car. Many other pianists could not.

* * *

"No bird of prey ever had the gift of song," says the Natural History Magazine. How about Hauk?

* * *

The reason so few children are born in France is because they object to being sent to America as flute, oboe and clarinet players in our orchestras.

FOREIGN NEWS IN BRIEF

Fate of Covent Garden Still Undecided

LONDON.—Sir Thomas Beecham, making a speech at the end of the last performance of the Covent Garden season, said that he did not know what was going to happen to the Covent Garden Opera. All he could promise was another opera season next year, but it was impossible to say where it would take place.

There are two possibilities of keeping the theatre: either to renew the lease at a much higher rental or to purchase the property outright for a figure between $1,500,000 and $2,000,000 (at par). Failing this, it is planned to tear down the buildings and run a street through the property, lining it with stores and generally promoting its commercial value. M. S.

Beecham to Become Chairman of London Music Club

LONDON.—Sir Thomas Beecham has accepted the invitation of the Music Club to become chairman in succession to the late Alfred Kalisch. Joseph Szigeti was among the artists entertained at the last Music Club's reception; he played an unaccompanied violin solo. M. S.

Five London Concerts for Szigeti in 1933-34

LONDON.—Joseph Szigeti recently ended his season with a recital here. The immediate result was five engagements for the Hungarian violinist for orchestral appearances in London during 1933-34: with the Royal Philharmonic, London Symphony, BBC Symphony and the Beethoven and Brahms on two Promenade evenings. D.

Promenade Concerts to Begin on August 12

LONDON.—The thirty-ninth summer season of the London Promenade Concerts will begin on August 12. They will last eight weeks, finishing October 7. It will be their seventh season under the patronage of the B.B.C. As usual they will be conducted by Sir Henry Wood. M. S.

Jochum to Share Conductor's Duties With Muck

BERLIN.—Eugen Jochum, the general musical director of the Berlin Broadcasting Station, will become director of the Hamburg Opera and share the conducting of the Hamburg Philharmonic Concerts with Karl Muck, in the autumn of 1934. P.

Budapest Hears de Lara Première

BUDAPEST.—Isidor de Lara's opera, Le Voilier Blanc, was given its first public performance recently in Budapest and achieved a big success. Admiral Horthy, the Regent, Archduke Joseph and many other notables were in the audience. T.

Sir Edward Elgar's First Flight

LONDON.—Sir Edward Elgar, who was seventy-five years old on June 5, recently made his first trip by aeroplane, and liked it. In his opinion flying is the best means of crossing the English Channel. M. S.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

JULY

To middle of July (continued from June)	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England)	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales)	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Dortmund	German Bach Festival
October 26—27	Sheffield (England)	Sheffield Musical Festival

Concert Series for Vanderlip Estate

SCARBOROUGH, N. Y.—Sixty unemployed musicians have banded together under the conductorship of Sandor Harmati to form a cooperative symphony orchestra which is to give a series of concerts on Sunday evenings at the estate of Frank A. Vanderlip here. This course, known as the Starlight Symphony Series, opens tomorrow evening, July 2. Mr. Vanderlip has given the organization the use of his natural amphitheatre free of charge. The programs are to be divided by fifteen minute intermissions during which beer and sandwiches and other refreshments may be enjoyed.

Mr. Harmati, former conductor of the Omaha Symphony Orchestra, has appeared in New York as conductor of the Musicians Symphony Orchestra. The committee for the Starlight Symphony Series has Elizabeth Crafts as its chairman. Other members are Mrs. Henry Martyn Alexander, Lucrezia Bori, Louise Bushnell, Mr. and Mrs. Gordon Knox Bell, Dr. and Mrs. Walter Damrosch, Mrs. David Dearborn, Mme. Yolanda Mero-Irion, Mrs. Gilbert H. Montague, Mr. and Mrs. Harold Vincent Milligan, Elizabeth Polk, Mr. and Mrs. Ernest Schelling, Mrs. Frederick Steinway, Mme. Olga Samaroff and Mme. Alma Gluck-Zimbalist.

Carnegie Hall Studios Modernized

Carnegie Hall, New York, is to house a new restaurant, which will be known as the Carnegie Tavern and open on July 15. The new establishment (Frank J. Stenger and Michael Scherer, proprietors) is to occupy the space hitherto assigned to the Carnegie Hall Restaurant.

The management of Carnegie Hall also has begun the modernization of several of its larger studios. The first three thus altered were leased before they were completed. Such studios now have complete facilities for light housekeeping—modern bathrooms, tiled floors and walls, showers, mechanical ventilation, cooking closets, each containing an electric refrigerator, a four-burner gas range with oven and broiler, and other modern accoutrements.

Among Carnegie Hall's new tenants for the fall are Dr. Annie Lord, lecturer; Victoria Dike, head of the Victoria Dike School of Music and Art; Florence Norton, artist; Mr. and Mrs. Foster Why, prominent in music and operatic circles; Sidney Halpern, music teacher; James de Pasquale and Charles P. Schoenwetter, violin teachers; and Charlotte Langdon Roze, vocal teacher.

"I should lend you $500 on dat piece of junk, so you should risk your kneck in Germany!"

Mildred Dilling Closing Season

Mildred Dilling, harpist is bringing to a close an active season of concerts. She gave her second recital this season at the Hill School on June 25, during commencement week. She is reengaged each season for this concert. In early July before sailing for Europe, Miss Dilling will give two private recitals in formal gardens of estates near Morristown and Mt. Kisco. Recently she was soloist with an orchestra of sixty-five players from the New York Philharmonic Symphony and the Metropolitan Opera Company, under the direction of Dr. Henry Hadley, when Miss Dilling and Frances Blaisdell played the Mozart concerto for flute and harp.

Because of American bookings, Miss Dilling was unable to accept the offer of an engagement cabled to her by the British Broadcasting Corporation to play the Mozart concerto with orchestra in London on July 4. This appearance is being postponed until later in the summer.

Miss Dilling's tours have taken her through New England and twice to the Middle West. Her Southern tour included many reengagements in Florida and Georgia. She has been heard several times in New York: in recital at the Barbizon-Plaza, at Essex House, and at the Brooklyn Institute of Arts and Sciences where she opened the chamber music course. Among other concerts the harpist appeared with the Pittsburgh Chamber Music Society in its final program in May.

Early in the fall Miss Dilling will be heard again in this country.

Dr. Hanson's Chautauqua Address Heard on the Air

The recent radio address in which the Chautauqua Institution presented Dr. Howard Hanson, composer, conductor and director of the Eastman School of Music, dealt with the tonal art as a social force and as a means of enriching the increased leisure which the machine age is bringing to the general public. He cited the important place allotted to music by Plato and other Greek philosophers, as well as by great minds of later periods. He then spoke of the opportunity for wider cultivation which will be effected in the modern world when higher standards of living will be adjusted to decreased hours of employment.

"As this goal is approached," Dr. Hanson said, "the problem of the productive use of leisure will become more and more insistent. Music as the greatest of the social arts should be a powerful contributor to the solution of this problem and it is the duty and the privilege of every musician and of every lover of music to turn his mind to the challenge."

Music education he divides into the training of the professional and the training of the listener. The former field, he feels, has been well developed in the United States; so well, in fact, that it is no longer necessary for American music students to seek instruction outside their own country. The second phase, that of preparing listeners, Dr. Hanson finds in a less satisfactory condition in America. It is his belief that "the percentage of human beings that is incapable of developing an appreciation of music is very small indeed. A failure to appreciate music, where such exists, is much more likely to be the result of a lack of opportunity for the hearing of music rather than of any lack of fundamental capacity." For the cultivation of such an appreciation, Dr. Hanson recommends "attempted performance" and "creative listening." As for the first, he says, "The amateur, no matter how clumsy may be his technic, is almost invariably the greatest lover of music, for he has followed that fundamental rule of education—'learn by doing.'" Creative listening Dr. Hanson defines as an intelligent and thoughtful approach to music through several forms—the study of the form and structure of music, the assimilation of the background and dominant influences of the lives of the composers as reflected in their music, or a complete devotion to the emotional and sensuous appeal of the sound itself.

"Very few things of life," concluded Dr. Hanson, "that are really worth-while are attainable without effort. An appreciation of music is no exception. The spirit of Beethoven is not to be grasped through desultory attention to a conversation-accompanied radio program. Nor is the soul of a Brahms to be captured by a single good-natured visit to a symphony hall. But, for the listener who is willing to bring to his listening something of his own emotional and spiritual life, the reward may be very great indeed." S.

OBITUARY

Albert Leverett Brockway

SYRACUSE, N. Y.—Albert Leverett Brockway, prominent architect and brother of Howard Brockway, concert pianist and composer, died at his home here on June 25. Mr. Brockway had been graduated from Brooklyn Polytechnic Institute and had studied in Paris in the Ecole des Beaux Arts. From 1893 to 1895 he was professor of architecture at Syracuse University. He had been a director of the American Institute of Architects, consulting architect on plans for several state institutions, and had planned the Oneida Community buildings for a number of colleges. He won competitions for designs of the Corcoran Art Gallery at Washington and St. Luke's Hospital, New York. Besides the brother already mentioned, he leaves another brother, a widow, a daughter, two sons and eight grandchildren. S.

Belle Louise Brewster

Belle Louise Brewster, a member of the faculty of the voice department of the College of Fine Arts, Syracuse University, for twenty-four years, and director of the Women's Glee Club for twenty-two years, died suddenly at Williamsburg, Ontario, on June 20. Miss Brewster was a graduate of the School of Music at Ann Arbor, Michigan, and later on was a pupil of Alberto Randegger and Sir George Henschel. For five years Miss Brewster sang in recital and oratorio in England and Scotland, coming to the College of Fine Arts in September, 1909. Among her pupils who gained fame as singers were Hallie Stiles, soprano at the Opera Comique, Paris, and Charlotte Lansing, light opera soprano. H. L. B.

Minna Adelman

Minna Adelman, wife of Joseph Adelman of the faculty of the American Academy of Dramatic Art, died on June 22 at her New York home. She was sixty years old. Mrs. Adelman, formerly an actress under the management of the late Henry B. Harris, retired from the stage several years ago. Her rôles included that of Faith in Pilgrim's Progress and the Madonna in The Struggle.

Dana Parker

Dana Parker, arranger of radio programs which featured opera singers, including Gigli, McCormack, Schumann-Heink and Geraldine Farrar, died on June 22 at his home in Port Washington, N. Y. He was forty-two. Mr. Parker, who came of a theatrical family on both sides, began his career as a cartoonist. For three years he had been associated with the advertising firm of Batten, Barton, Durstine & Osborn, Inc., of New York. Besides the series mentioned, he had arranged the radio programs of Julia Sanderson and Frank Crumit and supervised The March of Time broadcasts. He is survived by his wife and two daughters.

Paxson Deeter

PHILADELPHIA.—Paxson Deeter, secretary of the Atwater Kent Foundation, Inc., died on June 24 at his home in Bryn Mawr. Mr. Deeter, who was fifty-two, was a member of the law firm of Oliver, Mancill & Deeter. He formerly was connected with the law faculty at the University of Pennsylvania, from which he was graduated in 1903. He leaves a widow, two sisters and his mother. C.

Prof. Francis J. Fuchs

Prof. Francis J. Fuchs, prominent in chemistry research and until recently head of the department of chemistry at St. John's University, Brooklyn, N. Y., died on June 23. Surviving are his wife, Mrs. Kathryn Fuchs, former opera singer; his mother, three brothers and three sisters.

Archibald MacNab

CHICAGO.—Archibald MacNab, Western representative of Music Trades, a New York magazine, died here on June 25 at the age of sixty. Mr. MacNab had been a member of the staffs of the St. Louis Globe-Democrat and the old Chicago Chronicle. Two sisters survive. D.

Belford G. Royal

WENONAH, N. J.—Belford G. Royal, an early member of the Victor Talking Machine Company and its former vice-president and general manager, died on June 25 at his home here at the age of sixty-eight. Surviving are two daughters.

Sister Alameda Dolan

CINCINNATI, O.—Sister Alameda Dolan, of the Society of Notre Dame, music instructor for thirty-five years at Summit Convent, died on June 18. She was an authority on liturgical music and had also taught in Columbus and Boston.

Rudolph Fox

CHICAGO.—Rudolph Fox, violinist, whose home was in Brooklyn, N. Y., was one of those killed in the recent airplane crash at Glenview, Ill. C.

Miscellaneous Concerts and Musicales

Henry Holden Huss' Second Master Class

Henry Holden Huss held his second master class for piano teachers and advanced students on June 22 at his New York studio. Mr. Huss has designed this course to afford detailed analysis of the technical, intellectual and emotional aspects of various compositions familiar in the concert and teaching repertoire. On this occasion he offered a program made up of the Moonlight Sonata of Beethoven; Schumann's Arabesque and Traumerai; Chopin's C sharp minor etude and C minor valse; La Valle's Les Papillons and a Mazurka of Mr. Huss' own composition.

The Beethoven work was subjected to careful dissection, played and discussed movement by movement, Mr. Huss offering illuminative comment upon the various expositions given certain passages by Paderewski and other gods of the concert platform. Emphasis was also placed on the importance of correct rhythm and dynamic shading in the performance of the sonata and comparison drawn between the Casella and von Bülow editions and their points of departure from Beethoven's original manuscript, of which Mr. Huss possesses a photographic copy.

The Schumann and Chopin pieces received the same thorough treatment, and Mr. Huss related an anecdote of the former composer's life, which, he said, accounted for what he considered a slight imperfection in the Traumerai. The La Valle item was played by Mr. Huss with due emphasis on the technical means by which the proper exquisite lightness was obtained, and, by request, he added his own Mazurka, a colorful, vital sequence with a robust gaiety inherent in rhythm and themes.

The members of the class are equipped with scores of the music played by Mr. Huss, and the pedagogic elements of his comments include valuable suggestions as to the proper fingering to assign for pupils with small hands, as well as a treatment of the points of expression which should be stressed.

M. L. S.

* * *

Annetta Schneider Pupils in Recital

Twenty-three pupils of Annetta Schneider were presented in recital at Steinway Hall, New York, on June 25. The hall was crowded with friends and relatives of the participants and of Mme. Schneider.

The program read: Bird Song, Rogers: Ruth Pressler; Cello, Matinellie: Mary Schneider; Valse Triste, Couper: Rosa Pressler; Arabesque, Burgmuller: Adeline del Principe; Scherzetto, Schmoll: Jean Deutsh; Beetles' Buzz, Lange: Sarah Pressler; Menuet, Biederman: Florence Schwartz; Sonatina, No. 1 (first movement), Clementi and Ballade, Burgmuller: Marie Rose Fritsch; Sonatina, op. 55, No. 1, Kuhlau: Eleonor Langer; The Flatterer, Chaminade: Sylvia Picucci; Caro Mio Ben, Giordani, Un Peu d'Amour, Silesu, Song of India, Rimsky-Korsakoff and Song of Songs, Moya: Rubin Hodess; Für Elise, Beethoven: Teresa Lisella; Micaela's aria from Carmen, We Will Live, Gliere, Notturnino, Cimara and an aria from the opera Russalka: Olga Shumsky; concerto in G major, Beethoven (Mme. Schneider playing the orchestral part), Scherzo, Mendelssohn, and Autumne, Chaminade: Lee Kugler; Alla Turca, Mozart: Anna Fritsch; sonata in G major: Helen O'Brien; Solfegietto, Bach, and Menuet, Paderewski: Nina Meleshko; Scotch Poem, MacDowell: Pearl Rubel; sonata in F major (last movement), Mozart; Beatrice Deutsh; Barcarolle, Godard: Edna Summer; sonata, op. 2 No. 1 (last movement), Beethoven: Christina del Principe; Notturno, A minor, Grieg, and Hunting Song, Mendelssohn: Gertrude Shoer; Autumne, Moszkowski and Rigoletto Paraphrase: Elsie Schlom. The program closed with Miss Schlom and Mme. Schneider playing the Grieg concerto.

Besides this listing, several of the young ladies participated in duets and octets.

The general impression had from all the players is one of serious students who have been expertly trained in matters of rhythm, phrasing, clean-cut fingering and balance of interpretation. Outstanding was the playing of Jean Deutsh, who has an excellent sense of rhythm; Marie Rose Fritsch, who instinctively seems to know that imagination can be used in the playing of Clementi; Helen O'Brien because she caught the spirit of Mozart; Nina Meleshko for her obvious enjoyment of piano playing and a certain swift impulse especially noticeable in her Bach; Pearl Rubel who displayed a deep, emotional pianistic touch; Beatrice Deutsh because of her grace coupled with assurance; Edna Summer for her impeccable interpretation of Godard's Barcarolle and a sensitive musicianship; Lee Kugler for a radiant personality as well as Miss Schlom for the same. The latter is the most experienced of the pupils; she has charm as well as vivacity in her playing and both she and Miss Kugler have exceptional talent.

Mme. Schneider's obvious patience and devotedness in developing individuality in the playing of twenty-one piano students and two vocalists is no small accomplishment. Miss Shumsky has a natural voice which, when more developed in the upper register, will afford the young lady an excellent medium for expression in the lyric field. Mr. Hodess has a fine lyric tenor, especially pleasing in the middle register, coupled with perfect pitch and clear diction. A slight nasal quality must be eliminated from the upper register.

M. T.

* * *

La Forge-Berúmen Summer Series Begins

The first in the series of La Forge-Berúmen summer school recitals was heard on June 22 by a large and intensely interested audience. Marie Powers, contralto, opened the program with a group of old Italian airs, displaying her accustomed lusciousness of voice and wide range. Miss Powers sings with depth and feeling and in this group and the two that followed won the enthusiastic approval of her audience. Phil Evans was at the piano and played sympathetic accompaniments. Jerry Mirate, pianist, pupil of Ernesto Berúmen, was heard in two groups. He has a brilliant technic, and feeling for musical content. These concerts are being given each Thursday evening throughout the summer and will present many young singers and pianists.

D.

* * *

Hagerty-Snell Musicale

Ida Hagerty-Snell presented her pupil, Nell Justineau, in a musicale, June 9, in her New York studio. Assisting were Clara Korn, pianist, and J. Horace Losh, poet. Miss Justineau sang nine songs. This was her first solo recital and she showed poise and vocal excellence. Mme. Korn revealed her gifts in three of her own compositions, and Mr. Losh read several of his poems, which proved to be of interest and merit. Sarah Sandrof was accompanist and acquitted herself with her usual skill and musicianship.

F.

* * *

Sarah Peck More Students in Concert

HARTFORD, CONN.—Sarah Peck More of New York presented her Hartford pupils in the last musicale of the season on June 8. Those appearing were Mrs. Dwight Bartlett, Jr., Margaret Birks, Doris Brydon, Angelina De Mauro, Norma Allen Haine, Sarah Hammond, Evangeline Ludington, Mrs. Frank Macomber, Cora Naugh, Ruby Randall, Edith Ransom, Dorothy Russ, Bertha Schieldge and Martha Smith.

F.

* * *

Florence Foster Jenkins Entertains

Florence Foster Jenkins gave a musicale and tea at Sherry's, New York, on June 27, in honor of Mr. and Mrs. Charles D. Coburn. Mr. Coburn delivered a short address in which he related stories of his life as actor and manager. Mrs. Jenkins offered Spanish songs. Cosme McMoon, composer and pianist, was heard in numbers for the piano and Anja Sinayeff, in violin solos.

Isobel Baillie to Tour Under Copley Management

Isobel Baillie, English soprano, will come to America next January for a two months' concert tour under the management of Richard Copley. Miss Baillie recently spent a day in New York completing arrangements with Mr. Copley, and left immediately for Honolulu, where she will give a series of recitals during the summer. Returning from Honolulu, she is to arrive in New York during September and will sail immediately for England to open her fall tour on October 4 at York. In Great Britain, Miss Baillie has sung in recital and oratorio, and appeared with orchestral societies.

Roy Harris Concerto Receives Radio Première

The radio premiere of Roy Harris' concerto for piano, clarinet and string quartet took place over the Columbia network on June 14. The performers were the Messrs. Compinsky, Roehling, Mankowitsch and Fuchs with Harry Cumpson at the piano and Aaron Gorodoner, clarinettist.

The work, modern in idiom, was played in two parts: the Fantasia and Scherzo followed by the Andante and Finale. Mr. Harris has often been termed "one of the leading lights of the modern American school of music." No doubt this is due to the fact that he has definite ideas which he propounds with deftness of form, logical sequence and sturdy vigor. This last quality was noticeable throughout, even in the slower and more pensive moments. One gathers the impression of ruggedness and simplicity, influences which might be the result of Mr. Harris' western sojourns.

During the broadcast Mr. Harris spoke twice. He brought out the fact that America has something important and definite to contribute to music and that it should be developed. "Music is the real expression of a people and no matter what this expression is, it should be properly fostered and nurtured," Mr. Harris said. "America cannot expect to take part in an international communion of musical ideas unless she takes the means to express her ideas, for there can be no communion where there is sterility."

He also spoke of the American modern composer's festival which will soon take place in the West, where works will be given first hearings, and invited all American musicians to participate. He also thanked Alma Wertheim, to whom the concerto is dedicated, for her great service to American music.

The musicians played the work expertly presenting it with keen discernment of its tonal and rythmic intricacies.

M. J. T.

Shankman Broadcasts from WHOM

Samuel Shankman, pianist, played several pieces blindfolded over WHOM from the Hotel President, New York, on June 20. Mr. Shankman was the only pianist on the program, which included offerings by singers and an orchestra. Mr. Sanderson, program director of the station, was master of ceremonies. A subsequent joint appearance of Mr. Shankman with Elvira Rosina Geiger over the same wave-length featured an all-Weber program.

Dahlquist Singing in England

Harold Dahlquist, American baritone, heard in recital in New York last November, has been active in Europe. He sang in several concerts in England and also gave his own recital at Wigmore Hall, London. Mr. Dahlquist returns to the States late in December to make his first concert tour in his own country.

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San Francisco: Constance Alexandre, 1865 California St.

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**See first editorial page for list of other representatives.*

Status of Opera in Many Lands Is Debated at Florence Congress

(*Continued from page 5.*)

Of most interest to American readers was Roger Sessions' paper (read in Italian) on Opera in the United States. In tracing its history, the speaker emphasized its character as an imported luxury having no intimate contact with the life of the people, both because of the foreign languages used and the social origin of the Metropolitan Opera and kindred institutions, with the attendant high price scales, partly a result of the star system. With libretti poorly understood by the mass of the public, with the emphasis on the purely vocal and spectacular aspects of opera, the lyric stage in the United States remained a species of romantic spectacle, without real emotions, the drama serving merely as a picturesque background.

Mr. Sessions did not overlook in this picture the composers and promoters of native works, some based on American subjects, but pointed out their failure to depart from the most limited conception of conventional romantic opera, as also their derivation from Wagner or Massenet or Puccini or Debussy or from international operetta, for all their Indian or Puritan melodies, whereas only rarely did one find pages of a more serious and independent spirit, as in Horatio Parker's Mona or a more skilled craftsmanship, as in Victor Herbert's Natoma.

Praises Experimental Productions

The speaker then illustrated the new postwar phase as a prerequisite to any true development of opera as a national institution in the United States—the pioneer work of the conservatory opera schools with their semi-experimental productions in English, the mountings of the League of Composers in New York, of Stokowski in Philadelphia and of Werner Josten at Smith College—all valuable enterprises in educating the public toward other conceptions of the lyric theatre than those of the star system now in vogue.

Sessions dwelt briefly on the further indications of a new attitude noticeable in some recent works of American composers, as in Transatlantic, in which George Antheil breaks with the false romantic convention and attempts at least a superficial contact with the life of today, even though Sessions considers it a weak score, with an America seen at second hand through certain modern German works, and hence in fact unreal. In Emperor Jones Mr. Sessions finds at last an American composer fully conscious of the problem of music drama. But although recognizing Mr. Gruenberg's instinct for the theatre and his mastery of musical resource, he criticizes the music as underscoring text and action summarily, without containing any expressive material in itself and even in its integrative function remaining a mere accompaniment rather than an embodiment of the inner drama.

Regarding the existing confusion as to what American music is and should be, the speaker deplored the effort to arrive *a priori* at an answer which can only come in time and must follow creation, not precede it. Granting that an art must develop spontaneously, he sees all conscious effort toward a so-called typically American style (not intimately felt but formulated on Indian or Negro music or jazz) as bound to produce only artificial and anti-artistic results, although Sessions would not necessarily exclude these elements. Since Americans are occidentals in race and culture, he sees their normal musical development only on the basis of this western tradition, gradually modified by the American landscape. Better, then, look first for real music. He finds the indications hopeful, though undeveloped. After all, America is a country of imponderables.

Taste for Opera Developing

Ferruccio Bonavia's paper on Opera in England was read (in English) in his absence by Edward Dent. It coincided with Mr. Sessions' opinion as to the disadvantage of singing opera in the original language, this practice also obtaining at Covent Garden—an excellent plan, says Mr. Bonavia, for those who know it well, but which has spread the idea that opera is a species of art alien to the taste of the British people and a mere diversion for the rich. Lacking suitable theatres with regular seasons, and without prospect of either fame or profits, it is no wonder English musicians have preferred the concert hall, until recently, when a taste for opera is seen in both public and composers. After discussing the stage works of Rutland Boughton, Gustav Holst, Ethel Smythe, Frederick Delius and Vaughan Williams, Mr. Bonavia ventured that the future school of national English opera—a plant not yet budded—may perhaps tend to a restoration of the masque.

Alfred Einstein (Berlin) contributed a solid essay in German (written before Hitler's advent and without reference to the movement) on Modern Tendencies in German Opera. He lamented that there are today German operas in abundance, but no true German opera, since the country lacks an operatic tradition, what little there is being subjected to constant change and experiment, while even the public is changing. Germany is producing every type of work. After an exhaustive analysis of the various current types and trends, Dr. Einstein concluded that this lack of unity can be overcome only by a great creative genius able to lead opera back to its true musical mission; in this he sees the sole salvation for the German tradition now in danger of losing itself in a cult of proletarian opera.

French Works Continue Old Traditions

Armand Machabey (Paris) read (in French) a no less complete and interesting article on The Contemporary Lyric Theatre in France. He remarked that of modern innovations dramatic musical productions have utilized only a part (notably in harmony and orchestration, and, in the matter of staging, divided planes, the use of light, moving images, films) but the treatment of song, recitative and chorus has not changed. In reviewing a score of new works produced during the past three seasons at the Académie and the Opéra-Comique, Machabey found them all, even Milhaud's Maximilien, in perfect continuity with tradition. The only real success was Ibert's La Femme Nue, recently remounted. In his view, the public's lukewarm attitude is due to the inadequacy of the theatrical material; the libretti are outmoded. Give them rapid, engrossing action, with strong music, and they will respond.

Italian Theatre of Today

The dissertation of Gastone Rossi-Doria (Rome) on Tendencies of the Italian Musical Theatre of Today, read in his absence by Labroca, examined the conflict between what he termed normal operas (preferred by the public) and exceptional operas (innovations). Reviewing the stage works of Italy's five leading modernists, Rossi-Doria analyzed the search for melodic design in Pizzetti's declamation, for dramatic effect in the polyptych of Malipiero, for thematic dialectics in Alfano, for decorative orchestral coloring in Respighi and for rhythmic-symphonic architecture in Casella. No other composers were considered. In the works of the foregoing innovators, the writer finds common to them all a return to a constructive will tending toward a wholly musical architecture, generated from rythmic and melodic germs (*spiriti*) of legitimate Italian descent.

A theoretical contribution was the lecture in German of Paul Bekker (Berlin) on Opera House Organization, considered from the three aspects of (1) plant and external administration, (2) internal functioning and (3) relations with the public. Noting that opera in France and Germany has become an institution of public domain, in contradistinction to the impresarial system (with or without subsidies) prevalent in Italy, the speaker presupposed in the former the following aims: a wholly spiritual, non-lucrative policy, placing opera on the level of the schools and museums, moral obligation of the public to finance the theatre. This is a spiritual and economic collaboration all the more to be encouraged since the lyric stage is tending to become a people's theatre. Herr Bekker warned against the harmful interferences of financial and political authorities, even in the moral domain.

Modern Opera Staging

Carl Ebert, also of Berlin, regaled the conference with a highly interesting exposition, illustrated with lantern slides, of his ideas and noteworthy achievements in Modern Opera Staging. The esthetic creed of this Intendant was summarized in our previous article. Ebert believes the public's increased fastidiousness demands today from the conscientious stage director as much *nachschaffende Intensität* (re-creative personality) as from the conductor. The collaboration between these two and the scenographer should be of the closest, to assure perfect interpretative unity and coherence in every aspect of the finished product. Ernst Lert (Vienna), also a *régisseur*, amused with some witty remarks on the public's surfeit of love-sick tenors, sentimental blonde-wigged sopranos and jealous baritones. Multiple new forces absorb our life today and opera must become a people's institution.

Henry Prunières (Paris) made a significant appeal for the freedom of International Musical Relations, considering these from the viewpoint of music, musicology and musicians. He protested against art nationalisms, particularly absurd in countries of ancient musical culture, such as Germany, France and Italy. To curtail the importation of music, as one does industrial products, is a crime against the spirit. Art lives on intellectual exchanges, and it is the critic's duty to rise up against what Stendhal called *patriotisme d'antechambre*. M. Prunière advocated a federative grouping of all national musicological societies under the Société Internationale de Musicologie, of Basle, as a central organism. This society is doing valuable work, particularly in bibliography, but has only limited resources. He concluded with a plea to remove the restrictions on the free circulation of artists for foreign appearances and to combat all chauvinism in art.

Representative Supports Idealism in Music

Alfredo Casella (Rome) essentially supported the views of Prunières. He pointed out the absurdity of such protectionism and the danger of reprisals abroad, as in fact occurred some years ago following Italy's so-called Fedele decree, which Casella himself succeeded in having abrogated. Chairman Ojetti put in a word to make clear that at present Italy has no barrier against any form of art nor any nationality. Edward Dent (Cambridge), speaking in fluent Italian, dealt with the same subject of International Musical Exchanges, but from the purely artistic aspect. He believes that contacts must be established between the artistic and intellectual *élite* of the various countries, without regard for the middle classes or the proletariat—a view not shared by Paul Stefan (Vienna), who advocates nothing less than a musical league of nations! Ramón Borrás Prim (Barcelona), speaking in Spanish, proposed the formation of committees in the national universities to foster musical exchanges, under governmental auspices. Fernando Liuzzi (Rome) asserted the futility of speaking of music as an international language, in view of its national character, but he was energetically combated by the chairman and by the delegate of the Maharajah of Dharampur, Kanaiyalal Yakil, who sustained its idealistic mission among the peoples of the world.

Criticism, Creation and Interpretation

An entire day and a half of sittings was devoted to the subjects of musical criticism, creation and interpretation, but their largely theoretical character excuses me from entering into details. There was far too much display of philosophical speculation and too little of practical guiding value. The speakers for criticism were Gaetano Cesári (Milan), Guido Pannain (Naples) and Luigi Ronga (Rome). In the lively discussion which ensued, we heard in turn Massimo Mila (Turin), Fausto Torrefranca (Milan), Alfredo Parente (Naples), Ernst Lert (Vienna) and Augusto Hermet (Florence). Nothing, of course, was solved, and the conference seemed most pleased by Mila's conclusion that criticism serves no purpose whatsoever—the composers present beamed with acquiescent delight.

The subject of musical creation and interpretation brought forth learned papers from Guido Gatti (Florence), Alfredo Parente (Naples) and Boris de Schloezer (Paris). More timely topics were those dealing with the radio, film and gramophone in their relations to music. A dozen speakers presented contributions of great practical interest, which must be dealt with in a following article.

LOU MCILVAIN,

dramatic soprano, was presented in recital early last month by the Fox Chapel Garden Club, Pittsburgh, Pa. Miss McIlvain, a former resident of the Pennsylvania city, sang a group of Brahms, a Puccini aria, numbers by Olmstead, Barnett, Fox and Harvey Gaul. The singer is an artist pupil of Florence Lee Holtzman.

New Work by Secretary Woodin to Receive Première

The world première of Secretary of the Treasury Woodin's new symphony, The Gallant Tin Soldier, is being given by the Manhattan Symphony Orchestra today (July 1) at Westport, Conn. Mr. Woodin will be present to hear his composition, which is dedicated to Emil Velazco, organist of the Hotel Taft, New York, the pianist with the orchestra for the occasion. Included on the program is Velazco's jazz symphony, Kaleidoscope.

Melchior to Sing in South America

Lauritz Melchior, after appearances at Covent Garden, where he sang Otello in Italian to Pampanini's Desdemona, has been heard at the Paris Opéra in Tristan and Isolde and Walküre. The tenor sails for South America on July 5 to make guest appearances in Parsifal, Tristan and Isolde, and Fidelio at Buenos Aires.

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The Mystic Realm

(Continued from page 6)

"Why, Ellen," I replied, "I want to go to the Stadium and I had hoped that you and Henry would accompany me."

"That certainly would be wonderful," her voice seemed a trifle anxious, "only I am afraid that you could never get seats near us. We were to go and have already bought our seats."

"Never mind that," was my response, "I'll just turn them in and get other seats right down in front of the stage for the three of us."

"How grand!" I could imagine her jumping up and down in excitement. "We never thought to get as close as that. We could only afford five dollar seats."

"Five dollar seats!" I fairly shouted. "What are you talking about? I never heard of such a thing as five dollar seats. Why, the highest price for the very best seats is only a dollar—unless they have changed since last summer."

"Oh, no, uncle, you are quite mistaken," her voice was disconsolate. "The best seats sell for $40, and only those in the last tier of the bleachers can be had for as little as $5 each."

Forty dollars! My head fairly reeled at the figure. Forty dollars! That would buy all the concerts I expected to attend all summer unless something had happened to the world of music.

"Ellen," I said patiently, "do you think we are talking about the same thing? Isn't the program tonight Brahms, Bruckner and Wagner?"

"No, indeed, uncle. They must be a bunch of pork-and-beaners. I never heard of them. The program tonight is Schmeling, Stribling, Sharkey, with Dempsey thrown in for good measure."

A Mistake in Terminology

Just then it dawned on me that the Yankees' ball park in New York is called the Stadium, as is the Lewisohn Amphitheatre at 135th Street and Amsterdam Avenue. I remembered to have seen headlines in the papers of a coming fistic carnival; then all was clear. But it did not seem possible that a nephew of mine would pass up a program of Brahms, Wagner and Bruckner for a bar-room brawl—even if it was staged in the open air with no bar-rooms in sight—and so I said rather solicitously:

"I am not sure that Henry's mother would approve of such a waste of money."

"Oh yes, certainly," shot back Ellen joyously. "She's going with us. In fact, she suggested it and she even bought the tickets."

And so I went alone to that wonderful concert which was attended by about half a stadium full—possibly 5,000 people—while the papers next morning reported that the fighting game must be in a bad way, since only a paltry 80,000 had paid admission to see someone knock someone else "for a row of ash cans"—whatever that may mean.

Missionary Work Still to Do

Thus, I do not see that music is having much effect as a civilizing medium; and, notwithstanding the widespread notion that music in the high schools and over the radio is putting the people in touch with the best in our art, I believe it to be a fact that less than nothing is being accomplished at the present time in the matter of turning the general public in the direction of spiritual improvement. We are in an age of physical manifestations, with mechanical developments on all sides to take away the incentive for thinking and doing, and leaving people with idle time which—contrary to the ideas of the advocates of the six-hour-day and five-day-week—is used neither for healthful out-of-door sports nor for increase in education and wisdom. Music in high and grade schools is a wonderful development—as previously stated—but it is on a competitive basis which has turned it into a sport instead of an art. The majority of high school students who enter college drop their music and never think of it again. Their instruments are laid away until they become useless from age and disuse. They are not even enough interested in music to attend the concerts of the orchestras and glee clubs—save in small numbers. They attend concerts only to see or hear one of their especial friends. Their main interest is in some club, or fraternity or sorority or in the athletic program, or in their next "date." By no chance are many of them interested in the really worth-while things in college—music, literature, painting, sculpture or the beautiful things in nature.

This is not said in the spirit of diatribe. It is said in the spirit of criticism and not with any hope of changing the course of events. I am merely a flagman standing by the rails waving my red flag of warning disconsolately while the train rushes by to meet its destruction on the open switch leading to nowhere—the same switch onto which ran the Chaldean limited, the Greek express, the Roman fast freight, and other celebrated and crack trains of the past.

(To be continued)

I SEE THAT

Richard Bonelli, now on the Pacific Coast, will appear in Los Angeles with orchestra on July 7, with his former teacher, Arthur Alexander, conducting. The concert is under the auspices of the Occidental College of Los Angeles.

* * *

Ruth Miller Chamlee will be soloist with the Fairfield County Women's Chorus on July 15 at Music Hill, Weston, Conn.

* * *

Margaret Roberts, soprano, fulfilled engagements in Chicago and Evanston, Ill., during the week of June 26.

* * *

Next season Richard Crooks will sing reëngagements in Toronto, Can., and Tulsa, Okla.

* * *

Pietro A. Yon sailed for Europe on June 24 to spend the summer in the Italian Alps, his birthplace. He will return to New York on September 30.

* * *

Elsa Alsen will appear early next season with the Cleveland Orchestra.

* * *

Robert O'Connor, New York pianist, gave a recital at Princeton University on May 12 for the benefit of the Princeton Unemployment Relief Fund.

* * *

Edith Alexander made her début in grand opera with the Chicago Grand Opera Company at the Hippodrome, New York, on June 26, as Micaela in Carmen.

* * *

After her appearance in the recent Cincinnati Biennial Festival, Grete Stueckgold was engaged for a recital in that city under the auspices of the Matinee Musical Club, October 31.

* * *

The Sociedad de la Orquesta Filarmonica of Havana, Cuba, has reengaged Jeannette Vreeland as soloist with the orchestra at the Teatro Nacional on December 24. She will spend the Christmas holidays in the island capital.

* * *

Guiomar Novaes will appear again next season at a Bagby Musical Morning, Waldorf Astoria, New York, on December 4, two days after her first New York recital of the season at the Town Hall on December 2.

* * *

Among their mid-western engagements next season Barrere-Salzedo-Britt will appear in Toledo, O., on November 15.

* * *

Carmela Ponselle's concert performance of Carmen scheduled for June 28 has been postponed until the fall.

* * *

Paul Althouse will sing the role of Tristan with the San Francisco Opera Company on November 10 and 19.

* * *

Among its appearances in the Dominion next season the Hart House String Quartet of Toronto will be presented by the Community Concert Association of Stratford, Ontario, in January.

* * *

Josef Wissow, pianist, presented a fifteen minute recital over WCAU on June 26.

* * *

Toscha Seidel will give a recital in Concord, N. H., next season under the auspices of the Community Concerts Association of that city.

* * *

Anthony Pesci, American tenor, was heard in a thirty-minute song recital over WNYC, June 21, and has been re-engaged for July, August and September.

* * *

A concert was given by the Jamaica Jewish Center Symphonic Society (Jascha Fastofsky, director), under the auspices of the Beaver Pythians in the Castle Hall of Beaver Temple, Jamaica, N. Y., on June 22. The soloist was Stuart Canin, pupil of Mr. Fastofsky and Gold Medal Winner in the New York Music Week contest of 1933. He played the J. B. Accolay violin concerto in A minor, with Mrs. Canin at the piano.

* * *

Emily Roosevelt is giving a concert in Louisville, Ky., on July 3.

* * *

Grace Moore presented Irving Caesar's latest song, If I Forget You, on her program at the Variety Show over the Columbia networtk.

* * *

Jennie Robinor has been added to the piano faculty of the Settlement Music School of Philadelphia. Mrs. Robinor has been identified with the Curtis Institute of Music for some time.

* * *

Dr. Frank Damrosch, who recently resigned after twenty-eight years' activity as dean of the Institute of Musical Art, New York, will use his retirement to write a history of the Institute, the first volume in a series which the Juilliard School of Music plans to publish at intervals as a history of its work and of musical education in America.

* * *

Irma Swift presented her artist pupils in recital at Steinway Hall, New York, on June 22.

CONSERVATORIES and SCHOOLS

Spring Concerts at Susquehanna University

The Susquehanna University Choral Society at Selinsgrove, Pa., under the direction of E. Edwin Sheldon, presented Carl Busch's The Four Winds at the spring concert on May 2. The text of this work is taken from Longfellow's Hiawatha. Margaret E. Keiser, soprano, and Daniel Healy, tenor, were the soloists.

Senior recitals were given by the Susquehanna University Conservatory of Music in Seibert Chapel on May 17 and 24, those taking part in the programs being Margaret Benner Burns and Irene Albina Mengel, sopranos; Mary Gertrude Hummel, contralto, and Robert Luther McNally and Frances Elizabeth Stambaugh, pianists. A students' evening recital was given on May 29.

Cornish School Opens Summer Term

The Cornish School in Seattle terminated its 1932-33 winter term on June 10, and summer school opened June 19. Seventeen students were graduated this year—coming from such widely scattered homes as Iceland, New York, Montana, British Columbia, Idaho.

A feature of the final week of school graduation week was the production of an original musical comedy: Lady Beware!—written entirely by the students, produced by the combined efforts of the students of all departments—drama, music, dance and art—Edward Chambreau writing the lyrics and music, Eleanor Phillips being the librettist. Three performances were given.

Summer school will run for six weeks, and the 1933-34 fall term opens September 11.

Sunday Evening Concerts at Peabody Conservatory

Baltimore, Md.—The summer school at the Peabody Conservatory of Music has begun its session with an enrollment including pupils from all sections of the country. The school, which is run jointly with the summer courses of the Johns Hopkins University, will have a series of Sunday evening recitals. The artists, who are all members of the summer school faculty, appear as follows: Pasquale Tallarico, pianist, July 2; Louis Robert, organist, July 9; Austin Conradi, pianist, July 16; and J. C. van Hulsteyn, violinist, and Denoe Leedy, pianist, July 23. These concerts are to be held in the concert hall of the conservatory.

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

BOOK

The Music of Bach: An Introduction; by Charles Sanford Terry.

The author explains the province of his booklet (it has only 104 pages) as filling the gap left open in his other volume, Bach: A Biography. The present pages "offer a plain, non-technical guide to one of the largest expanses of musical thought planned by a human brain." The word "guide" is used advisedly, adds Terry, "for my purpose is indicative rather than expositive, to relate Bach's music to the circumstances of his life, unfold its extent, offer guidance for a more intensive study of it. . . ."

It is a pleasure to state that the Terry intentions have been successfully realized, and that his latest Bach product takes a useful place beside his former earnest literary labors in behalf of the master of masters. The "circumstances of his life" are treated in terse but sufficiently anecdotal form, and the analyses, with only a few quotations of musical text, employ language which one does not have to be a musician in order to understand. Eleven pages devote themselves to The Career and The Music. The other divisions treat of the Organ, Clavier, and Cembalo compositions; Chamber Music; The Musical Offering and The Art of Fugue; Church Cantatas and Oratorios; Passion Music; Funeral Music; Latin Music; Secular Cantatas.

A student's equipment and a working musical library will both find enrichment through acquisition of this handy and helpful publication. (Oxford University Press, London.)

FOR VOICE

Gesänge des Späten Jahres (Songs of the Late Year), a cycle for voice, and piano, by Ernst Krenek.

There are five in the group (German text): Und Herbstlaub und Regenschauer, Vor dem Tod, Liebeslied, Ballade von den Schiffen, Ballade vom Fest. The set is Krenek's op. 71.

Krenek is here in his most musically forbidding vein, and none of his modernistic measures make any heart appeal except possibly to those who thrill over such impoverished "melodies" and bleak harmonies, as are represented by "advanced" music of this kind. The author of the texts is not given. No doubt the lines are by the composer. The nature of his Liebeslied is best indicated by quoting the opening line, which reads in translation: "That love is possible in these times, fills me with astonishment." Then follows philosophical dissertation. A strange melange for a love song. The Ballad of the Festival is another misleading title, the text telling of a vain search for a joyous gathering (whose music sounds from afar) which nobody can find. No doubt the symbolism signifies the relation of happiness to life.

I went over these songs conscientiously several times but could not succeed in being enthusiastic about them. Possibly I am not sufficiently in sympathy with the cryptic "genius" of the Neo-German composers.

How will Krenek finally stand with the Nazis? Is he one of the artistic experimenters they decry, or does he satisfactorily express the reborn *Deutschthum?* (Universal Edition, Vienna; Associated Publishers, New York.)

Vier Lieder der Anmut, op. 24, for voice and piano; by Georg Vollerthum.

After delving into the darksome abysses of some of the recent German songs, these Vollerthum compositions seem like a rush of sunlight, with their frank tunefulness and the spirit of their texts (by Uz, Claudius, and Muschler) which actually use such words as "beauty," "kisses," "laughter," "wine," "joy," "heart," "brooklet," "roses" and "bliss."

The names of the four songs (German words) are: Die Wünsche, Der Esel, Heimliches Ständchen, and Zweifel. Not soul searching music this, but amiable, pretty, and untouched by harsh harmonies. Der Esel is whimsically humorous, with its touch of the dulcet voice of the donkey. (Ed. Bote & G. Bock, Berlin.)

Slovakische Lieder, op. 10, for baritone and instrumental quintet (flute, clarinet, violin, viola, cello); by Hans F. Redlich. The poems of these five songs are from Paul Eisner's Slovakian Anthology. (Insel Bücherei, No. 103.)

The musical material is not taken from folk tunes, but represents Redlich's original creation. His method, impressionistic rather than direct, necessitates fastidious craftsmanship, and the songs possess it in convincing degree. They have nothing of the easy accessibility usually associated with the best known Slovakian music, but some of its sadness is in these nostalgic measures. On the other hand, little of its humor.

The deftly partitioned instrumental accompaniment partners the voice discreetly and with no grating harmonic suggestions.

A piano score is added for study purposes, but is not to be included in the performance of the songs. The work, about seventeen minutes in duration, needs a conductor, for it is really a chamber composition, intricate and not easily managed by even a thoroughly musical singer. (Ed. Bote & G. Bock, Berlin.)

(Continued on page 22)

Columbia Concerts Corporation Notes

Extensive bookings for next season on local concert courses are reported for artists under the various divisions of Columbia Concerts Corporation.

The Civic Music Association of Rochester, N. Y., which is under the auspices of the Eastman School of Music, has engaged Heifetz, Iturbi, and the Hall Johnson Negro Choir for its concert course next winter.

Columbus, O., is sponsoring two music courses for 1933-34. The Woman's Club of the city is presenting Bori, Tibbett, Heifetz, Iturbi, and the Hall Johnson Choir. consist of Nelson Eddy, Albert Spalding, and the Don Cossack Chorus.

At Denver, Colo., the Slack-Oberfelder All Star Series for 1933-34 consists of Lucrezia Bori, Vladimir Horowitz, Nathan Milstein, Gregor Piatigorsky, Richard Crooks, Lawrence Tibbett, Yehudi Menuhin, and the Hall Johnson Negro Choir.

In Hartford, on Robert Kellogg's artist series, Lily Pons, Tito Schipa and Richard Bonelli are the features. On the Horace Bushnell Memorial Hall Series, in addition to the orchestral programs which include a return visit of the New York Philharmonic Orchestra under Arturo Toscanini, subscribers will hear Harold Bauer and Ossip Gabrilowitsch in a two-piano recital.

The Rutgers University Concert Course at New Brunswick, N. J., will present the following artists next season: New English Singers, December 14; Philadelphia Chamber String Simfonietta (Fabien Sevitzky, conductor), January 31; and Rose Bampton, Metropolitan Opera contralto, February 26.

For his annual All-Star Artists' Series in Winnipeg, Can., Fred M. Gee announces the following artists: Lily Pons, Grete Stueckgold, Guiomar Novaes, Lawrence Tibbett, Gregor Piatigorsky and Ossip Gabrilowitsch.

The Pattee Wallach Artist Series of Newburgh, N. Y., has engaged these artists for next year: Lucrezia Bori, for an October concert; Harold Bauer and Ossip Gabrilowitsch in a joint recital in November; and Albert Spalding, for an appearance in December.

The Cornell University Course in Ithaca, N. Y., will present Lily Pons, Yehudi Menuhin, Joseph Szigeti, Ossip Gabrilowitsch, and the London String Quartet.

The Chromatic Club of Buffalo has engaged Jeanne Dusseau, Guiomar Novaes, and Sylvia Lent.

The Singers' Club of Cleveland has reengaged Nelson Eddy after his appearance there this past winter and has also engaged Kathryn Meisle.

The Lemay-Vermett Course of Chicago announces Jascha Heifetz, Richard Crooks, Kathryn Meisle, Harold Bauer, Ossip Gabrilowitsch, and the Don Cossack Russian Choir.

The Peoria, Ill., Matinee Musical Club, has chosen Nelson Eddy and Albert Spalding.

Heifetz, Horowitz, and Schelling will be soloists with the Cincinnati Symphony Orchestra next year. Management J. Herman Thuman will present two concert courses next season: in Cincinnati, Lucrezia Bori, Lawrence Tibbett, Yehudi Menuhin, and Harold Bauer and Ossip Gabrilowitsch in a two-piano recital; in Louisville, Ky., Lily Pons, and Bauer and Gabrilowitsch.

For 1933-34 the Oberlin Conservatory of Music is sponsoring a concert course at which the New English Singers, Albert Spalding, Rose Bampton, Richard Crooks, and Guiomar Novaes will be heard.

Elsa Alsen, Rose Bampton, Paul Althouse and Fred Patton have been engaged for a special Tristan and Isolde performance which the Cleveland Orchestra, under Artur Rodzinski, is giving next season. Other soloists with the orchestra at its regular concerts will be Nathan Milstein, Joseph Szigeti, Gregor Piatigorsky, and Ossip Gabrilowitsch.

The University of Minnesota, Minneapolis, Minn., has engaged the following artists for its concert course next winter: Lily Pons, Grete Stueckgold, Tito Schipa, Nathan Milstein, Joseph Szigeti, and Harold Bauer and Ossip Gabrilowitsch in a two-piano recital.

The Principia College Course in St. Louis will present Jascha Heifetz, Richard Crooks, Grete Stueckgold, Gregor Piatigorsky, and the Don Cossack Choir.

J. J. Vincent Returns from Europe

J. J. Vincent, impresario, arrived June 28 on the SS Majestic, after a three months' survey of artistic conditions in Europe and a quest of novel features for American presentation during the coming season. Mr. Vincent brought back from Switzerland a drama which he plans to produce before the holidays.

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Studio Notes

MRS. A. THEODORE GAILLARD

Mrs. A. Theodore Gaillard presented nine of her young pupils at her New York studio in their final Friday evening appearance of the season. The students, from the youngest, played with poise, confidence and sureness of memory a long program ranging from Bach, Beethoven and Mozart to Debussy and Liszt. Each one played several numbers, some followed by encores. All showed good technic and tone quality, and careful observance of phrasing and shading.

Those taking part were Jean and Martin Klayman, Caroline Miller, Grace Green, Mary and Susan Fox, Cornelia Bailey, Frieda and Mildred Cooper. The two Coopers showed excellent musicianship and talent in Brahms' G minor Rhapsody, Debussy's Jardin sous la Pluie and Danse Espagnole of de Falla. Special commendation is also due to Martin Klayman, Grace Green and Mary Fox, whose achievement was exceptionally good for the short time they have studied. Martin, having begun less than a year ago, gave a musical performance of Mozart's Andante from the C minor sonata, Grace Green and Mary Fox, after a year and a half of study, did well with Dennée's Springtime in the Forest, the Durant Waltz in A flat, Massenet's Papillon Noir and the MacDowell Shadow Dance. B. F.

JOHANNES ADLER-SELVA

Prof. Johannes Adler-Selva of New York will grant partial scholarships to talented students and singers until October 1. All registers of voice will be accepted. As a voice physiologist, Prof. Adler-Selva also specializes in the restoration of voices. He further offers training to teachers in the fundamentals of voice instruction. Auditions are held every Wednesday, at his New York studio by appointment only.

Prof. Adler-Selva teaches the old Italian "Bel Canto," citing as his authorities Porpora, Garcia, Lamperti the elder, and Prof. Alberto Selva of Milan and Berlin, whose master pupil he was for four and a half years. The list of artists who have studied with him includes Frieda Hempel, Amy Goldsmith, Else Emge, Gustave Corrance, Michael Zetkin, Claire Hess and Lillian Gast.

HELEN CHASE

On June 10, Ralph McDowell, bass-baritone, assisted by Vera Gorska, mezzo-soprano, gave a recital at the Helen Chase Studios, New York City. Mr. McDowell sang numbers by Verdi, Chadwick, Flegier, Wolf, Grieg, Gretry, Hue, Foudrain, Curran, Grant-Schaeffer, Guion, Charles, Robinson and Rasbach. He has an excellent voice of power, richness and resonance which he uses well. His diction is intelligible and his phrasing commendable. He seemed familiar with the various schools and conveyed the message of the composer in a straightforward manner. Mr. McDowell was cordially received by the many guests.

Miss Gorska was heard in Schubert, Bemberg, Worth and Foster songs which revealed anew the naturally beautiful quality of her voice. Elizabeth Peyser furnished sympathetic accompaniments for both singers, sharing in the artistic success of the evening. V.

ROSE RAYMOND

A studio recital by the pupils of Rose Raymond was given in New York on June 17. Compositions by Bach, Beethoven, Schubert, Mozart, Matthay, Tschaikowsky, Mendelssohn and Grieg were played with fine perception of tonal values, rhythmic precision and feeling for the musical content of the composition. It was apparent that these students had assimilated and applied the principles of Tobias Matthay, of which Miss Raymond is an exponent.

The pupils were from Miss Raymond's New York and Great Neck classes and were as follows: Janice Newman, Clara Cohen, Ralph Hitz, Muriel Simon, Judith Lehman, Tess Levine, Betty Bloch, Beulah Greenberg, Cecile Cohen, Barbara Cornman, Ruth Ella Goldberg, Sydney Schwartz and Mimi Schechter. E. J.

LA FORGE-BERUMEN

The regular weekly radio program over the Columbia network was heard on June 22, and presented Mario Costa, baritone, Julian Marshall, tenor, Helen Crenshaw and Materno Dreymüller, accompanists, all pupils of the La Forge-Berúmen Studios. Mr. Costa was heard in songs and the Toreador song from Carmen. In all of his work Mr. Costa employed his rich, full voice with taste and skill. The Bizet excerpt was particularly outstanding. Mr. Marshall was heard in English songs and revealed a voice of lovely quality, capable of many shades of tone coloring. He sang with feeling for the musical content of the song. Miss Crenshaw and Mr. Dreymüller gave excellent support at the piano. L.

MRS. JAMES STEPHEN MARTIN

Two song recitals were given at the studio of Mrs. James Stephen Martin, in Pittsburgh, Pa., on June 22 and 23. The program for the first listed as participants a lyric male quartet (William Myers, Samuel Murphy, James Pastorius and Ralph Maser); Lucas Finney, boy soprano; James Pastorius, Mary Dickenson, William Myers, Ralph Maser, Helen Douglass and Marie Verner. June 23 brought Jean Pence, Alec Robertson, Isabelle Wilson, Joseph Lange, Ruth Auld, Samuel Murphy, Edna Batz and the quartet. At the piano were Martha Myers Murdock and Homer Wickline.

SARAH PECK MORE

Ellenor Cook, artist-pupil of Sarah Peck More, sailed for Europe in May and is now in Southern France, later going to Spain, where she is collecting new material for her fall recitals. Miss Cook stopped en route in Paris to give a recital at the American Woman's Club.

Mrs. Dwight Bartlett, Jr., of Holyoke, Mass., another singer from the same studio, sang at the Smith College School and at a private musicale in Holyoke during May.

Norma Alice Haine and Etta Barden Hibler, both More pupils, gave a program on June 14 for the Society of New England Women at Webb House, Wethersfield, Conn.

BESSIE CLAY-KÜZDÖ

Class lessons will be held at the New York studio of Bessie Clay Küzdö, vocal teacher, beginning July 5. Rates are adjusted in accordance with the time of year and current financial exigencies. Mme. Clay-Küzdö is a voice specialist who has had years of training in European music centres.

VERA NETTE

Vera Nette was in charge of the program of a recent musicale in the studio of Pompeo Coppini, sculptor of New York. Miss Nette presented her artist-pupil, Ruth Clayton, soprano, in a song recital, assisted by Erna Field, cellist, and William Jackson, pianist.

Press Comments

ESTELLA HUNI

Estella Huni recently made her début as a concert pianist in New Haven, Conn., under the auspices of the St. Ambrose Music Club. The New Haven Journal-Courier critic said: "There was style to this playing, assurance, brilliance. At times it was real virtuoso playing with beautiful tonal effects and dynamic coloring." The Register: "... proved herself to be a young pianist of unusual brilliancy and skill, demonstrating that she has the necessary technical equipment and interpretative powers for a successful career in the concert field. That Miss Huni thoroughly won her audience was revealed by the thunder of applause which followed the last of the etudes. She was called back again and again. Her début was a marked success and it will be with interest and whole-hearted enthusiasm that her audience of last night will watch what promises to be a brilliant career."

Miss Huni is the daughter of the late Harold Huni, head of the New Haven School of Music, and she has studied in London with Tobias Matthay and Irene Scharrer. She won the Chapel gold medal for piano playing at the Matthay School.

ANATOL RAPOPORT

Recent appearances of Anatol Rapoport in Europe have brought the young American pianist favorable comment in the continental press. Esti Kurir, of Budapest, said: "Anatol Rapoport played Rachmaninoff's third piano concerto, which gave the artist much opportunity to display brilliant finish, although it is not a deep work. Rapoport grasped the opportunities offered." The Magyarsag: "An extraordinarily developed foreign pianist presented himself to the public in this concert—Anatol Rapoport, who gave proof of his faculties in Rachmaninoff's third concerto."

Arbeiterzeitung, Vienna: "A young, very gifted pianist is Anatol Rapoport, who shows his powerful temperament best in virtuoso pieces." Der Morgen speaks of "the interesting pianist from Weingarten's school, Anatol Rapoport, boldly reaching out for composer's laurels besides. His quite exquisite tone study, Flies had to be repeated under general demand."

The Nasz Przeglad, Warsaw: "His finger technic impresses, his forte has an orchestral power, his tone color and richness of tone enable him to produce beautiful sound effects. These qualities could best be appreciated in the world of Liszt, Sauer, Stravinsky and Prokofieff. The swing and abandon of a thoroughbred virtuoso were felt in them, one who is aware of all the possibilities of the instrument."

LEON CARSON

H. M. Tipton, manager of the Musical Artists of America, has written the following letter to Leon Carson, tenor: "We wish to express our appreciation for the excellent concert you gave us in our Philadelphia series and for the splendid accompaniments supplied which are worthy of no little mention. Your numbers showed great care in selection and constituted a well balanced program. Your clear tones, command of many languages and your ability to interpret the true spirit of the composers were the means of bringing the appreciative responses from the audience. The concert you gave us will be remembered long and with pleasure and we look forward to having you with us again at our earliest opportunity."

ELIZABETH OPPENHEIM

Elizabeth Oppenheim, pianist of Baltimore, Md., broadcast from WTAM, Cleveland, on June 18. The Cleveland Press said: "If her program last night is typical of her work she ought to be kept here."

Lora Hickey Brewster Wins Chamlee Scholarship

WILTON, CONN.—Lora Hickey Brewster, contralto of Bridgeport, has won the Mario Chamlee scholarship for three months' study with Ingenius Bentzar, vocal advisor of the Royal Opera of Copenhagen, who is holding summer master classes at Mr. Chamlee's studio here. Mrs. Brewster was chosen from among twenty-four candidates. The contest was held on June 20 at the Chamlee home. The judges were Marie Tiffany, Laura Robertson and Orville Harrold. Mrs. Brewster, who has been a pupil of Norma Weber Kluttig of this city and Prof. Samuel Jones of New Haven, is choir director and soloist at Bethany Chapel and has been soloist at Park Street Church, Christ Church of Fairfield and Grace Episcopal Church, Long Hill.

Fight Impressions on the Keyboard

Jacques Fray and Mario Braggiotti, artists who display originality in two-piano conceptions, will greet their audiences with another unusual arrangement, Impression of the Sharkey-Carnera Fight, during their recital to be broadcast over the Columbia chain on July 4. Their opening selection will be a performance of When Day Is Done by Katscher.

The second half of the program strikes a holiday note with offerings of a patriotic nature, the first a novelty presentation of Yankee Doodle—in the manners of Schubert and Strauss—and the second a military tap dance effect of the Stars and Stripes Forever.

Alice Garrigue Mott Sails

Alice Garrigue Mott, vocal teacher, sailed for Europe, June 23, following an active season in her New York studio. Mme. Mott will spend her vacation abroad, returning to resume her work here on September 15. A number of pupils have already registered with Mme. Mott for the 1933-34 season.

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NEW PUBLICATIONS

(Continued from page 20)

Three Canons, for woodwinds; by Wallingford Riegger.

Mirrorrorrim, for piano, by Gerald Strang.

Two composers sharing the same cover. Riegger needs no introduction to Musical Courier readers. Strang, born in 1908, is a Canadian, from Alberta, and studied music in California. His queerly named piano piece, Mirrorrorrim, appears to be a Schönbergian stunt in musical mathematics. The composer explains: "Dual tonal centers (not tonalities) are used: for the first subject c-b; for the second subject, f-f sharp. They lie between the notes of upper and lower staves, forming a focus for inversion. In the development various temporary centers are introduced. Wherever more than one voice appears, the lower staff is a precise inversion of the upper staff, based on the appropriate tonal center. The last half of the composition is a note for note reversal of the first half with certain time changes and bar changes introduced for rhythmic reasons." Figure that out for yourself. It will exercise your mind, especially on the second page, where eighteen measures have twelve changes of meter, ranging through 3-4, 4-4, 5-4, 7-4. Also popping up for variety, are 6-8, 9-8, 12-8; to say nothing of a merry little 9-4, and a sportive 8-8.

As an experiment, Mirrorrorrim merely proves that you can twist music almost double without hurting the art itself. The piece is inscribed "For Clara," who must be a fair sort of tonal geometrician to understand it.

Riegger's Canons (first heard in 1931 at a concert of the Pan American Association of Composers, in New York) consists of three numbers, (I) three-part, with bassoon obbligato (II) in the unison for flute and clarinet (III) double canon for oboe and clarinet (augmented fourth) piccolo and bassoon (third octave).

The score shows painstaking workmanship and it is interesting to follow the windings of the nimble canons, which, however, are built on themes of no beguiling nature, and are harmonized with similar indifference to accepted ideas of euphony. The Riegger pieces furnish good practise for woodwinds, but will never steal winningly into the hearts of listeners seeking enjoyment through music. (New Music: A Quarterly of Modern Compositions, San Francisco, Cal.)

FOR VIOLIN AND PIANO

Appassionata, for violin and piano; by Walter Helfer.

This is one of the publications sponsored by the Music Department of the American Academy in Rome.

The work would make a respectable first movement of a sonata, for it is not essentially a violin solo, the rather simple string instrument part being closely knit with the more difficult piano section. Helfer's music has modernity but not the exaggeration that so often goes with it. His thematic material takes a fairly long breath and is of normal quality. A few measures near the close suggest the accompaniment of the main melody in the Andante Cantabile of Tschaikowsky's string quartet, op. 11. However, Helfer's chordal finale is an original effect of rare beauty in harmonization. (Universal Edition, Vienna; Associated Publishers, New York.)

Reviewed by R. M. Knerr

For Piano

Page d'Album (Album Leaf), by Claude Debussy.

The history of this posthumous work of the great French composer, as set forth in a note by Maurice Dumesnil, is interesting. "During the war a committee representing the relief organization, Le Vêtement du blessé, called upon the composer and asked him for a manuscript, one that could be sold at a forthcoming benefit auction. Debussy responded at once, but instead of handing his visitors a fragment from his files, he went to his studio, and within an hour came back with this delightful slow waltz."

As Dumesnil justly notes, the composition (the pencil copy of which was dedicated to Mme. Debussy and was published through her kind permission) is likely to become part of the teaching repertoire. Written in the key of F, ¾ time, it is not especially difficult and falls in the category of those slight occasional works, like Le Plus que Lent, which the master produced in his later years. The melody is well marked and the harmony is, of course, Debussyan. A slight, exquisite fragment, not perhaps representing the composer at his best and most typical, but still a memento of the utmost interest to Debussy-lovers throughout the world. (Theodore Presser Co., Philadelphia.)

Around the Year with Music, Compositions of the Four Seasons: Spring.

Evidently designed as the first of four similar volumes, this collection of sixteen piano numbers will probably find a welcome from teachers who desire attractive material of topical interest. Ranging in difficulty from extremely simple to more difficult pieces, the contents are lively, rhythmically well marked and tuneful. The composers represented are Rolfe, Wright, Clafflin, Bilbro, Keats, Preston, Ward, Bugbee, Baines, Overholt, Johnson, Kerr, Bernard, De Leone, Renton and Bixby. Some of the more ambitious of the numbers would make attractive studio recital items. (Theodore Presser Co., Philadelphia.)

For Wind Instruments

School Tunes for Wind Instruments; arranged by J. A. Davison, for oboe, flute or clarinet, with piano.

Eminently practical and of substantial musical worth are the four selections in this little collection. They are, respectively, an arrangement of the air, Then Shall the Righteous from Mendelssohn's Elijah; the minuet and trio from Mozart's symphony in G minor; the air, Prepare Thyself, Zion, from Bach's Christmas Oratorio; and a march from Handel's so-called Occasional Oratorio. (Oxford University Press, London; Carl Fischer, Inc., New York, sole agents in the U. S. A.)

Five numbers from the Carl Fischer woodwind library are at hand:

La Rubia (Fairest One), Spanish Serenade, by Quinto Maganini.

This rhythmical and pungent serenade is scored for oboe, B flat clarinet and bassoon, and makes a colorful item for this type of wind trio.

Allegro Brillante, by J. C. F. Bach, transcribed and edited by Quinto Maganini.

A delightful work in the pre-classic tradition by Bach's greatest son. It is scored for flute, oboe, B flat clarinet and bassoon.

Gypsy Dance, by Franz Danzi, rearranged and edited by Quinto Maganini.

Originally composed for wind quintet, this dance by a forgotten eighteenth century composer has been scored for modern instruments (flute, oboe, B flat clarinet horn in F. and bassoon). The arranger has succeeded in retaining the flavor of the original in his edition of the tuneful and sprightly work, which provides a good test of wind players' abilities. (Carl Fischer, Inc., New York.)

Allegretto Piacevole, by Johann Christian Bach, transcribed and edited by Quinto Maganini.

This delightful movement in antique style is an arrangement of one of a set of pieces for harpsichord. It is scored for a wind trio composed of flute, B flat clarinet and bassoon. Needless to say, it will be a treasurable item for those interested in the productions of the Bach family. (Carl Fischer, Inc., New York.)

Scherzo and Intermezzo, by Burnet C. Tuthill.

The first of these two pieces by a prominent American musician and educator is for three B flat clarinets. It has a vigorous, well marked theme, which opens the work and reappears at the close, while the middle section is a slower, more melodic trio. Intermezzo is scored for two B flat clarinets and basset-horn in F (or E flat alto clarinet). It is a pleasing, virtuosic study. Both should be welcome as novel items in school woodwind classes. (Carl Fischer, Inc., New York.)

For Piano

Preludio from the E major sonata for violin by J. S. Bach, transcribed for piano by Sergei Rachmaninoff.

Scherzo from A Midsummer Night's Dream by Mendelssohn, arranged for piano by Sergei Rachmaninoff.

The eminent Russian composer and pianist has here translated two widely contrasted musical items into the idiom of his instrument. Popular interest will doubtless be greater in the Mendelssohn work. It, of course, provides a brilliantly effective study, one that is firmly wrought and less difficult than one might expect, though sufficiently exacting. The Bach Preludio is a less extended item, though also virtuosic in its demands. Both pieces are for the mature pianist, and both are suitable for use by the recitalist, particularly as encore numbers. (Carl Fischer, Inc., New York.)

For Violin and Piano

Sylvia by Oley Speaks; arranged for violin and piano by Arthur Hartmann.

One of the most popular ballads now reappears in new dress for the violin, after having undergone various other transformations. Mr. Hartmann has provided a workmanlike version, simply written for the solo instrument, with a touch of double-stopping to flavor its eminently tuneful measures. (G. Schirmer, Inc., New York.)

Songs

My Lady Walks in Loveliness, by Ernest Charles; words by Mona Modini Wood.

An exquisite song, atmospheric, tender and restrained. Mr. Charles has captured to perfection and even enhanced the beauty of the lyric, reproducing its fragrant charm and antique suggestion. Though the melody is simple, there are some original effects in the accompaninent. Dedicated to John Charles Thomas, the song is published in the keys of F (range E to G, or optional A) and D flat (range C to E flat, or optional F). (G. Schirmer, Inc., New York.)

* * *

BOOK

Reviewed by Irving Schwerké

Music in Germany. (Edited by Richard Monnig and translated by Geraldine de Courcy.)

When the Germans set their minds to publishing pamphlets, music, etc., the result is always gratifying. One of the latest to come from across the Rhine is a brochure, Music in Germany, edited by Richard Monnig and translated into English by Geraldine de Courcy. The contents include chapters on German musical life, study, church music, pedagogy and dancing, by such eminent writers and musicians as Einstein, de Courcy, Irving Schwerké, Mahrenholz, Preussner, Jöde, Mersmann and Boehme.

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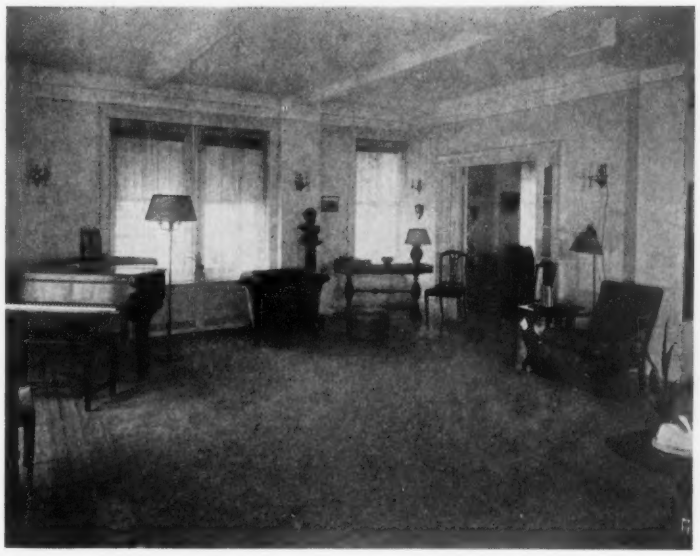
CLASS OF 1933 AND FACULTY MEMBERS OF THE ADVANCED DEPARTMENT, PEABODY CONSERVATORY OF MUSIC,

Baltimore, Md. First row: Louise Nagle, Louise Carlson, Martha Tovell, Alice Wells, Theodor Karhan; second row: Agatha Moore, Lucy Willis, Margaret Bronner, Mynarda Bodel, Amelia Tacka, Frances Kline; third row: Charles Granofsky, Morris Dubin, Frances Brooks, Lucille Masson, Charlotte Snyder, Lillian Alperstein, Myriam Hamer, Gerald Eyth; fourth row: George Bolek, James McLain, Jr., Katherine Smith, Clara Ascherfeld, Iantha Whittaker, Elsie Matthews, Cathreen Carrico, Louis Malone, Robert Carl, Maud Fortson, Elizabeth Maury, Sylvia Meyer, Margaret Rabold, Tietje Virginia van Vliet; fifth row: Bart Wirtz, Frederick Weaver, Frank Bibb, Elizabeth Coulson, Otto Ortmann (director), Katherine Lucke, Eliza Woods; sixth row: Fraser Gange, Frank Gittelson, Franz Bornschein, Gustav Strube, Mary Muller Fink, Edmund Ender, Pasquale Tallarico; seventh row: Wilmer Bartholomew, Louis Cheslock, Louis Robert, Virginia Carty, J. C. van Hulsteyn, John Boyl, Austin Conradi.

CORNELIUS VAN VLIET,
cellist, will play at the Stadium Concerts of the New York Philharmonic-Symphony Orchestra this summer. During that session Mr. Van Vliet also will hold a master class for cellists.

PAUL STASSEVITCH,
violinist, pianist, conductor and composer, member of the faculty of the David Mannes Music School, will spend the summer in a concert tour of Norway. Mr. Stassevitch is to return to New York in September to resume his teaching and for a limited number of concert engagements. (Drawing by Zirminsky)



TWO VIEWS OF THE NEW MU PHI EPSILON NATIONAL CLUB
quarters in New York. This organization has offered residence advantages to music students and professionals in New York for six years, as well as appearances at club functions. A home-like atmosphere is maintained, and there is maid and telephone service. Practicing is allowed and the residents have the freedom of living rooms and library to entertain their friends, as well as the privilege of cooking in the kitchens.

(See Inside Front Cover for Additional News Pictures)

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LEONORA CORONA
Soprano of the Metropolitan Opera